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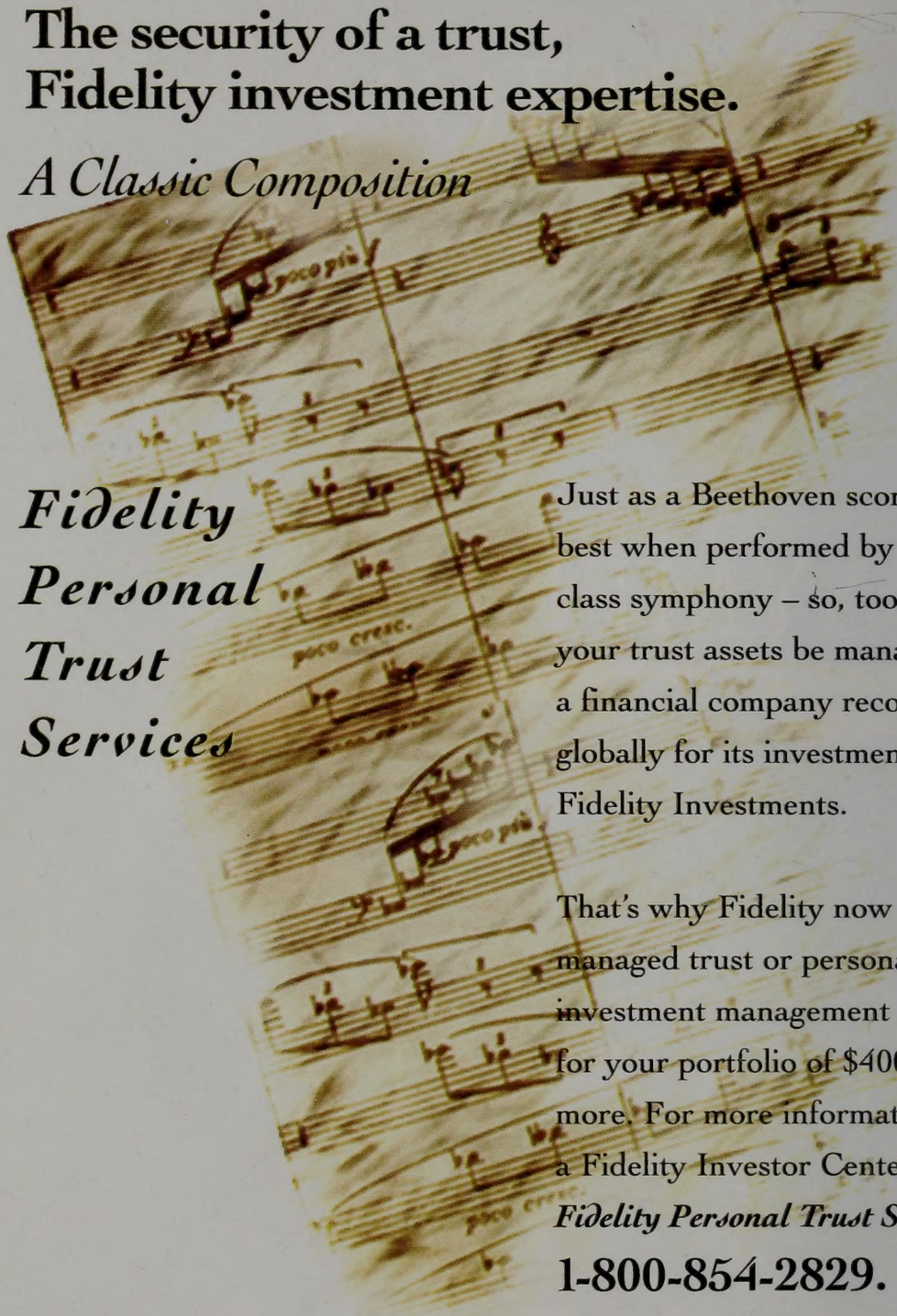


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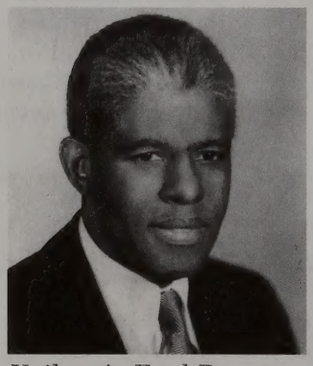
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A Tribute to Roland Hayes



As part of the citywide tribute next month to the famous tenor Roland Hayes, the Boston Symphony Orchestra will honor him with concerts on February 1, 2, and 3. In connection with this tribute the Boston Symphony Archives has mounted an exhibit that explores the life and career of the famous African-American tenor, who began his distinguished career in Boston in 1917. Photographs, letters, programs, awards, and other memorabilia, including a bronze bust by Renee Vautier and a fur coat worn by Roland Hayes, are on exhibit in the two Archives display cases in the Cohen Wing lobby. The Boston Symphony Orchestra would like to thank the following individuals and organizations for making materials available to us: Afrika Hayes-Lambe, Allan Keiler, A. Fred Prager, and the Boston Public Library. The Boston Public Library has mounted a more extensive exhibit, entitled "Roland Hayes: The Man and the Artist," on view in the Koussevitzky Room in the Research Library through March 1, 1996. For more information on that exhibit call (617) 536-5400, ext. 285.

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Seiji Ozawa and the BSO to Tour North America Sponsored by NEC February 6-16, 1996

From Tuesday, February 6, through Friday, February 16, Seiji Ozawa and the Boston Symphony Orchestra will tour North America, performing concerts in Toronto, Ann Arbor, Chicago, Kansas City (MO), Fort Worth, San Francisco, Palm Desert (CA), and Cerritos (CA). Tour repertory will include Beethoven's Symphony No. 4, Strauss's *An Alpine Symphony*, and Mahler's Symphony No. 2, *Resurrection*. NEC is the corporate sponsor of the BSO's North American tour. NEC has previously sponsored Seiji Ozawa and the Boston Symphony Orchestra in eight national and international tours since 1986, including tours to Europe, Japan and Hong Kong, North America, and South America.

"A Tribute to Roland Hayes" February 1, 2, and 3, 1996 at Symphony Hall

As part of a city-wide collaboration organized by the BSO and involving numerous Boston-area institutions, Seiji Ozawa and the Boston Symphony Orchestra will perform "A Tribute to Roland Hayes" on Thursday, Friday, and Saturday, February 1, 2, and 3, 1996, at the start of Black History Month, with a special Open Rehearsal on Wednesday, January 31. Tenor Roland Hayes (1887-1977) began his career in Boston in 1917. With his Boston Symphony appearances in November 1923, he became the first African-American concert singer to appear with a major American orchestra. The leading African-American concert singer from the 1920s to the 1940s, Hayes paved the way for future generations of African-American artists who followed.

For this unique tribute, tenor Vinson Cole will be featured with Mr. Ozawa and the BSO in a selection of repertoire performed by Roland Hayes with the orchestra: the aria "Un aura amorosa" from Mozart's *Così fan tutte*, Mozart's concert aria "Or che il dover... Tali e cotanti sono," and Busoni's orchestration of Liszt's Petrarch Sonnet No. 104, "Pace non trovo." In addition, soprano Faye Robinson will be featured in the world premiere of George Walker's *Lilacs* for soprano and orchestra. Named for the famous Whitman poem "When Lilacs Last in the Dooryard Bloom'd," *Lilacs* was commissioned by the BSO in honor of Roland Hayes with funding from AT&T. To conclude the program—which also includes William Grant Still's *In Memoriam: The Colored Soldiers who Died for Democracy*—Mr. Cole and Ms. Robinson will join Seiji Ozawa and the orchestra in a selection of African-American spirituals with which Roland Hayes was identified.

Among related activities, the BSO's Youth Activities Department, with additional funding from WCVB-TV, the Massachusetts Cultural Council, and the Polaroid Foundation, has produced "The Quiet Hero," an extensive educational program on Roland Hayes including an educational video produced by WCVB-TV, and distributed free to the Massachusetts Public Schools. Other Boston-area institutions participating in the Roland Hayes Tribute during Black History Month include the the African Meeting House, the Boston Public Library, Boston University's School for the Arts, the Isabella Stewart Gardner Museum, and the New England Conservatory of Music. For further information, please call the BSO's Youth Activities Department at (617) 638-9375.

Art in Support of Art

During the 1995-96 season, the BSO is continuing the tradition of exhibiting art works in the Cabot-Cahners Room on the first-balcony level of Symphony Hall. Sponsored by the Boston Symphony Association of Volunteers, the exhibitions are intended for the enjoyment of both concertgoers and art collectors, providing opportunities to add to their collection or encourage their involvement with art. On display through January 22 are two very different exhibitions: Richard Probst's "Musical Geometrics," and a collection of original oil paintings of the Boston Ballet entitled "Enduring Visions."

In 1993, at age 52, Richard Probst left a career in the classical music business (having held positions with the French wood-

Lisa Bernier, age 4, sees The Nutcracker and decides to become a ballerina.

Parents are supportive but concerned–unlike her sisters, she has two left feet.

Begins lessons with renowned dancer.

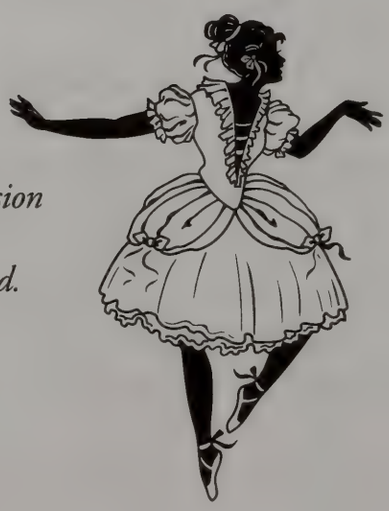
By age 14, starts to display the grace her family is known for.

Learns all of her mentor's best steps.

Enters college to study the performing arts.

Joins a dance troupe and starts touring the country.

Age 23, Lisa dances the part of the Sugarplum Fairy.



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wind manufacturer Buffet Crampon, with Steinway's Concert and Artist Department, and with Shaw Artist Management) to pursue full-time a career as a fine arts painter. His abstract geometrics in heavy *impasto* technique reflect his passionate interest in classical music.

The "Enduring Visions" collection—which includes works by William Bartlett, Sarah Brannen, Mary Minifie, Joel Paterson, and Christopher Tepe—was commissioned by BSO Board Chairman J.P. Barger to celebrate the thirtieth anniversary of the Boston Ballet.

This dual exhibition will be followed by "Floral Fantasia" (January 22–February 26), an exhibition of recent paintings by Ron Hayes, all inspired by flowers, whether stationary, in motion, in shadow, wind, or water. These varied images of color, light, and beauty will lift spirits in the depth of winter and heighten the prospect of spring. Spanning three decades, Ron Hayes's paintings have undergone changes from political realism and abstraction to landscape (both real and imaginary), and now to flowers. Professor Hayes teaches at the Massachusetts College of Art; his paintings are in numerous public and private collections. Please contact the Volunteer Office at (617) 638-9390 for further information. Remember, the orchestra benefits from the sale of every art work.

BSO Members in Concert

BSO violinist Tatiana Dimitriades and pianist Jonathan Bass appear in recital at Seully Hall at the Boston Conservatory, 8 The Fenway, on Sunday, January 21, at 3 p.m. The program includes Beethoven's E-flat violin sonata, Opus 12, No. 3, the violin sonatas of Debussy and Janáček, and Stravinsky's Divertimento for violin and piano. Admission is free. For more information call (617) 536-6340.

BSO violinist Jerome Rosen is the pianist for three Sunday-afternoon concerts devoted to chamber music of Brahms—the violin sonatas, the cello sonatas, the clarinet sonatas, and more—with Valeria Vilker Kuchment, violin, Julie Vaverka, clarinet, and Owen Young, cello. All three concerts take place at the First and Second Church of Boston, 66 Marlborough Street. The first concert is on Sunday, January 28, at 2:30 p.m. The series continues on Sunday, March 17, and Sunday, May 5. Admission to each concert is $13. For more information call (617) 876-7855.

The Boston Classical Orchestra, Harry Ellis Dickson, Music Director, performs Schubert's *Zwillingsbrüder* Overture and Symphony No. 5, Mozart's *Exsultate, jubilate* with 1994 Metropolitan Opera Auditions-winning soprano Sheryl Heather Cohen, and the suite from Mendelssohn's incidental music to *A Midsummer Night's Dream* on Friday, February 2, at 8 p.m. and Sunday, February 4, at 3 p.m. Tickets are $27, $23, and $17 ($2 discount for seniors, $5 discount for students). For more information call (617) 426-2387.

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To find out the status of a Boston Symphony concert and options available to you in case of a snow emergency, BSO subscribers and patrons may call a special Symphony Hall number. Patrons may dial (617) 638-9495 at any time for a recorded message regarding the current status of a concert.

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SEIJI OZAWA



Seiji Ozawa is now in his twenty-third season as music director of the Boston Symphony Orchestra. Mr. Ozawa became the BSO's thirteenth music director in 1973, after a year as music adviser; his tenure with the Boston Symphony is the longest of any music director currently active with an American orchestra. In his more than two decades as music director, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts at Symphony Hall and Tanglewood, on tours to Europe, Japan, Hong Kong, China, and South America, and across the United States, including regular concerts in New York. Mr. Ozawa has upheld the BSO's commitment to new music through the commissioning of new works, including a series of centennial commissions marking the orchestra's hundredth birthday in 1981, and a series of works celebrating the fiftieth anniversary in 1990 of the Tanglewood Music Center, the orchestra's summer training program for young musicians. In addition, he has recorded more than 130 works with the orchestra, representing more than fifty different composers, on ten labels.

In addition to his work with the Boston Symphony, Mr. Ozawa appears regularly with the Berlin Philharmonic, the New Japan Philharmonic, the London Symphony, the Orchestre National de France, the Philharmonia of London, and the Vienna Philharmonic. He made his Metropolitan Opera debut in December 1992, appears regularly at La Scala and the Vienna Staatsoper, and has also conducted opera at the Paris Opera, Salzburg, and Covent Garden. In September 1992 he founded the Saito Kinen Festival in Matsumoto, Japan, in memory of his teacher Hideo Saito, a central figure in the cultivation of Western music and musical technique in Japan, and a co-founder of the Toho School of Music in Tokyo. In addition to his many Boston Symphony recordings, Mr. Ozawa has recorded with the Berlin Philharmonic, the Chicago Symphony, the London Philharmonic, the Orchestre National, the Orchestre de Paris, the Philharmonia of London, the Saito Kinen Orchestra, the San Francisco Symphony, the Toronto Symphony, and the Vienna Philharmonic, among others.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France. Charles Munch, then music director of the Boston Symphony Orchestra, subsequently invited him to attend the Tanglewood Music Center, where he won the Koussevitzky Prize for outstanding student conductor in 1960. While a student of Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, who appointed him assistant conductor of the New York Philharmonic for the 1961-62 season. He made his first professional concert appearance in North America in January 1962, with the San Francisco Symphony. He was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. He conducted the Boston Symphony Orchestra for the first time in 1964, at Tanglewood, and made his first Symphony Hall appearance with the orchestra in January 1968. In 1970 he became an artistic director of Tanglewood.

Mr. Ozawa recently became the first recipient of Japan's Inouye Sho ("Inouye Award"). Created to recognize lifetime achievement in the arts, the award is named after this century's preeminent Japanese novelist, Yasushi Inouye. In September 1994 Mr. Ozawa received his second Emmy award, for Individual Achievement in Cultural Prgramming, for "Dvořák in Prague: A Celebration," with the Boston Symphony Orchestra. He won his first Emmy for the Boston Symphony Orchestra's PBS television series "Evening at Symphony." Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.

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Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old Boston Music Hall; Symphony Hall, one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in 1917, continued with increasing frequency, as did radio broadcasts. In 1918 Henri Rabaud was engaged as conductor; he was succeeded a year later by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. Regular radio broadcasts of Boston Symphony concerts began during Koussevitzky's years as music director. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood Music Center).

In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams's baton. Keith Lockhart began his tenure as twentieth conductor of the Boston Pops in May 1995, succeeding Mr. Williams.

Charles Munch followed Koussevitzky as music director of the Boston Symphony Orchestra in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center; under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded. William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west.

Now in his twenty-third season as the BSO's music director, Seiji Ozawa became the thirteenth conductor to hold that post in the fall of 1973, following a year as music adviser and having already been appointed an artistic director of the Tanglewood Festival in 1970. During his tenure as music director Mr. Ozawa has continued to solidify the orchestra's reputation both at home and abroad. He has also reaffirmed the BSO's commitment to new music, through a series of centennial commissions marking the orchestra's 100th birthday, a series of works celebrating the fiftieth anniversary of the Tanglewood Music Center in 1990, and a continuing series of commissions from composers including Henri Dutilleux, Lukas Foss, Alexander Goehr, John Harbison, Hans Werner Henze, Leon Kirchner, Sir Michael Tippett, and Yehudi Wyner. Under his direction the orchestra has also expanded its recording activities, to include releases on the Philips, Telarc, Sony Classical/CBS Masterworks, EMI/Angel, Hyperion, New World, and Erato labels. In 1995 Seiji Ozawa and the Boston Symphony Orchestra welcomed Bernard Haitink in his new role as Principal Guest Conductor, in which capacity Mr. Haitink conducts and records with the orchestra, and also teaches at Tanglewood.

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Ludwig van Beethoven
Violin Concerto in D, Opus 61



Ludwig van Beethoven was baptized in Bonn, Germany, on December 17, 1770, and died in Vienna on March 26, 1827. He completed the Violin Concerto in 1806, shortly before its first performance by Franz Clement at the Theater-an-der-Wien in Vienna on December 23 that year. Violinist August Fries played the first movement only with the Mendelssohn Quintette Club at the Boston Melodeon on November 22, 1853. The first complete performance in America was given by violinist Edward Mollenhauer with Theodor Eisfeld and the Philharmonic Society at the Academy of Music in New York on December 21, 1861. Louis Schmidt, Jr., was soloist for the first Boston Symphony performances in January 1884, under Georg Henschel's direction. The concerto has also been played at Boston Symphony concerts by Franz Kneisel under Wilhelm Gericke and Emil Paur; by Franz Ondříček and Carl Halir under Paur; by Willy Burmester with Franz Kneisel conducting; Lady Hallé, Fritz Kreisler, Hugo Heermann, Olive Mead, Eugène Ysaÿe, and Willy Hess with Gericke; Hess, Kreisler, Anton Witek, Albert Spalding, and Efrem Zimbalist with Karl Muck; Hess, Mischa Elman, and Witek with Max Fiedler; Witek with Ernst Schmidt; Jascha Heifetz with Henri Rabaud; Kreisler, Richard Burgin, Carl Flesch, and Berl Senofsky with Pierre Monteux; Burgin, Joseph Szigeti, Zimbalist, Heifetz, Yehudi Menuhin, Spalding, and Ginette Neveu with Serge Koussevitzky; Heifetz, Isaac Stern, Zino Francescatti, Wolfgang Schneiderhan, Leonid Kogan, and Erica Morini with Charles Munch; Stern, Menuhin, and Joseph Silverstein with Erich Leinsdorf; Stern with Max Rudolf; Itzhak Perlman with William Steinberg; Francescatti with Michael Tilson Thomas; Sidney Harth with Stanislaw Skrowaczewski; Stern, Perlman, Anne-Sophie Mutter, and Midori with Ozawa; Mutter with Stuart Challender; Silverstein with Klaus Tennstedt, Ozawa, and Kurt Masur; Henryk Szeryng and Pinchas Zukerman with Andrew Davis; Thomas Zehetmair with Roger Norrington; and Frank Peter Zimmermann with Marek Janowski. The most recent subscription performances were Anne-Sophie Mutter's, with Ozawa in April 1988. The most recent Tanglewood performance was Midori's, with Ozawa in July 1994. In addition to the violin soloist, the score calls for flute, two each of oboes, clarinets, and bassoons, two horns, two trumpets, timpani, and strings.

The works Beethoven finished in the last half of 1806—the Violin Concerto, the Fourth Symphony, and the Fourth Piano Concerto among them—were completed rather rapidly by the composer following his extended struggle with the original version of *Fidelio*, which had occupied him from the end of 1804 until April 1806. The most important orchestral work Beethoven had completed before this time was the *Eroica*, in which he had overwhelmed his audiences with a forceful new musical language reflecting both his own inner struggles in the face of impending deafness and also his awareness of the political atmosphere around him. The next big orchestral work to embody this "heroic" style would be the Fifth Symphony, which had begun to germinate in 1804, was worked out mainly in 1807, and was completed in 1808. But in the meantime a more relaxed sort of expression began to emerge, incorporating a heightened sense of repose, a more broadly lyric element, and a more spacious approach to musical architecture. The Violin Concerto, the Fourth Symphony, and the Fourth Piano Concerto share these characteristics, but it is important to realize that these works, though completed around the same time, do not represent a unilateral change of direction in Beethoven's approach to music, but, rather, the emergence of a particular ele-

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ment that appeared strikingly at this time. Sketches for the Violin Concerto and the Fifth Symphony in fact occur side by side, and that the two aspects—lyric and heroic—of Beethoven's musical expression are not entirely separable is evident also in the fact that ideas for both the Fifth and *Pastoral* symphonies appear in the *Eroica* sketchbook of 1803-04, and that these two very different symphonies—the one strongly assertive, the other more gentle and subdued—were not completed until 1808, two years after the Violin Concerto.

The prevailing lyricism and restraint of Beethoven's Violin Concerto doubtless reflect the particular abilities of Franz Clement, the violinist for whom it was written. Like Mozart and Beethoven before him, Clement was a prodigy whose father determined to capitalize as much as possible on his son's abilities. The child's musical talent was evident by the time he was four, and as early as April 11, 1788, seven months before his eighth birthday, he was playing public concerts. Spurred by the lavish praise bestowed on Vienna's "little violin-god," the elder Clement saw fit to show the boy off throughout Europe, beginning with a three-year tour of South Germany and Belgium, continuing with a two-year stay in England, and then journeying back to Vienna via Holland, Frankfurt-am-Main, and Prague. During this time, the boy carried with him a leather-bound volume that he kept as a record of his journey and in which appear the signa-

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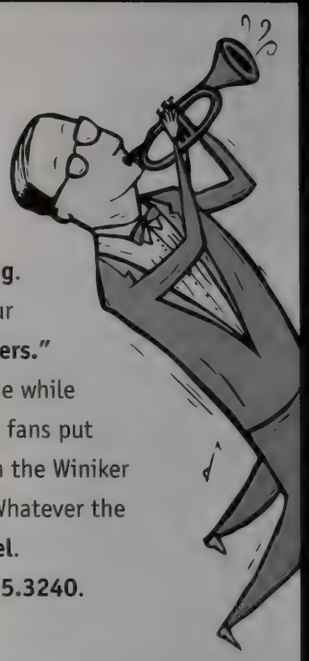
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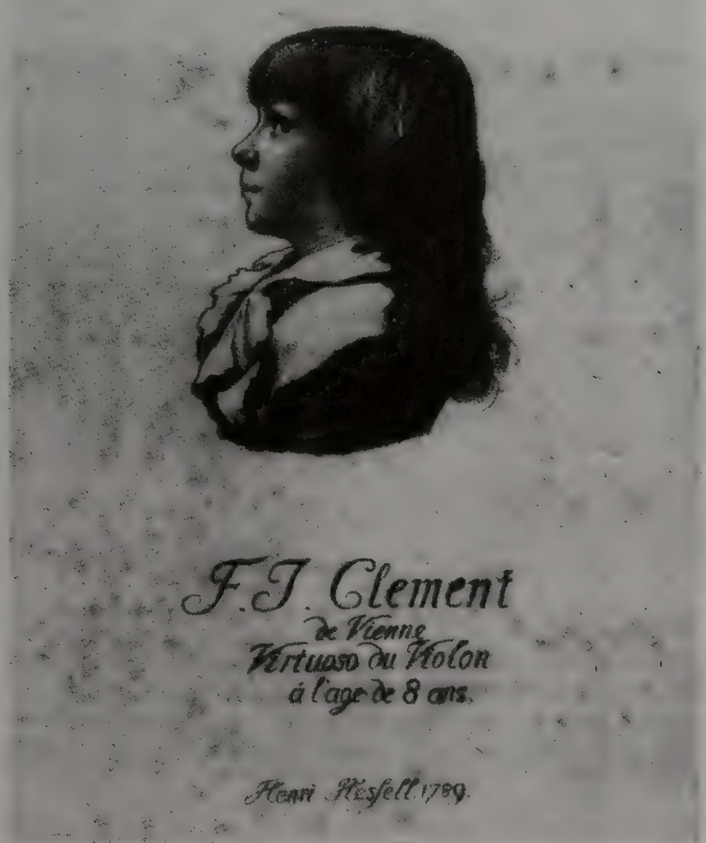
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It is for his somewhat later association with Beethoven that Clement's name is best-known. More than just a virtuoso violinist, he was also an extremely able pianist, score-reader, and accompanist; from 1802 until 1811 he was conductor and concertmaster of Vienna's Theater-an-der-Wien. He also had a spectacular musical memory, playing all of the original *Fidelio* at the piano without music at the first meeting to discuss cuts and revisions. (On another occasion he startled Haydn by presenting the composer with a piano reduction of *The Creation* written down after several hearings, but without benefit of an orchestral score and using only the libretto as a memory guide.) Clement was concertmaster for the first public performance of the *Eroica* in April 1805, and it was for him that Beethoven wrote the Violin Concerto, heading the autograph manuscript with the dedication, "*Concerto par Clemenza pour Clement, primo Violino e direttore al Teatro a vienna dal L.v. Bthvn 1806.*" It seems that Beethoven completed the concerto barely in time for the premiere on December 23, 1806, a concert that also included music of Méhul, Mozart, Cherubini, and Handel. Clement reportedly performed the solo part at sight, but this did not prevent the undauntable violinist from interpolating, between the two halves of the concerto(!), a piece of his own played with his instrument held upside down.

The immediate post-premiere history of the piece has mainly to do with its publica-



The eight-year-old Franz Clement

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tion. In April 1807 the pianist-turned-publisher Muzio Clementi visited Beethoven in Vienna to secure the English printing rights to a batch of compositions the composer had recently completed. Besides the Violin Concerto, these included the Fourth Piano Concerto and Fourth Symphony, the three Razumovsky quartets, and the *Coriolan* Overture. At Clementi's request, Beethoven agreed also to produce a piano version of the Violin Concerto, since this would obviously appeal to a wider market. Clementi closed the deal a happy businessman, feeling that he had gotten away cheap at a cost for the whole lot of two hundred pounds sterling (of which, incidentally, Beethoven received not a penny before the end of 1809). What Clementi did not know, however, was that the composer was planning to offer this same group of works, including the piano arrangement, to several other publishing houses: within a week of signing Clementi's contract on April 20, 1807, Beethoven sent letters off to Nikolaus Simrock in Bonn and Ignaz Pleyel in Paris, and that June he was negotiating with the Bureau des Arts et d'Industrie in Vienna as well. It was actually the last-named firm that was first to print both forms of the concerto, in August 1808, the violin version now being dedicated to Beethoven's longtime friend Stephan von Breuning and the piano version to Julie von Breuning, the latter's wife of several months. (An excellent pianist, Julie von Breuning was the daughter of a Viennese physician, Gerhard von Vering, in whom Beethoven expressed confidence; she died the following March.) Clementi's London editions of the concerto did not appear until late in the summer of 1810.*

Opinion of the concerto was divided but, on the whole, the work was not well received: though much of beauty was recognized in it, it was also felt to be lacking in continuity and marred by the "needless repetition of a few commonplace passages" (thus Vienna's *Zeitung für Theater, Musik und Poesie* of January 8, 1807). In the years following the first performance, it was heard only occasionally, in Paris, Vienna, and Berlin, and the concerto began to win its place in the repertory only after the thirteen-year-old Joseph Joachim played it in London on May 27, 1844, Felix Mendelssohn conducting; at that concert, the enthusiastic audience was so taken with the blond youngster's performance that the first movement was several times interrupted by applause. (Joachim left a set of cadenzas for the concerto that are sometimes still heard today, but those of another famous interpreter, Fritz Kreisler, are more frequently used. Ida Haendel plays Fritz Kreisler's cadenzas at these concerts.)

By all reports, Clement's technical skill was extraordinary and his intonation no less than perfect, but he was most highly regarded for his "gracefulness and tenderness of expression," for the "indescribable delicacy, neatness, and elegance" of his playing. Gracefulness, delicacy, elegance, and clean intonation are certainly called for in the soloist's first-movement entrance, which encompasses nearly the entire practical range of the violin and rises poetically to a high D two octaves above the staff. This sort of exposed writing in the upper register is more indicative than anything else of what the solo part in this concerto is about; very often, gentle passagework will give way to an extended trill on a single or successive notes. The first movement's accompanimental

*Regarding the piano arrangement of the Violin Concerto, a few words. It seems clear that Beethoven agreed to Clementi's suggestion for business reasons, and in making the arrangement he simply added some left-hand chords and figurations to a right-hand part that adds a minimal but necessary amount of embellishment to the original violin line. Musically the result is not convincing: it is hardly pianistic, and the wonderful sound contrast between solo violin and orchestra is lost. The piano part sounds particularly weak, too, given the four pianistic cadenzas Beethoven provided for this version of the work: a startlingly obtrusive one in the first movement (featuring a prominent dialogue between soloist and obbligato timpani!), another connecting the Larghetto and rondo (which at least gives us some idea of what Beethoven wanted at this point), and two in the finale (the first, heard before the second statement of the rondo theme, again somewhat obtrusive, the last in the expected place near the close of the movement).

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figurations and the meditative commentary of the second speak the same language. Only in the finale does the music become more extrovert, but even there the determining factor is more in the nature of good humor than of overt virtuosity. But all of this is not to say that Beethoven's concerto is lacking in the virtuoso element, something that we may claim to hear more readily in, say, the violin concertos by Brahms and Tchaikovsky, both of which have more virtuosity written into the notes on the page, and which may seem bigger or grander simply because of their later-nineteenth-century, more romantically extrovert musical language. In fact, an inferior violinist will get by less readily in the Beethoven concerto than in any of the later ones: the most significant demand this piece places upon the performer is the need for utmost musicality of expression, virtuosity of a special, absolutely crucial sort.

An appreciation of the first movement's length, flow, and musical argument is tied to an awareness of the individual thematic materials. It begins with one of the most novel strokes in all of music: four isolated quarter-notes on the drum usher in the opening theme, the first phrase sounding *dolce* in the winds and offering as much melody in the space of eight measures as one might wish. The length of the movement grows from its duality of character: on the one hand we have those rhythmic drumbeats, which provide a sense of pulse and of an occasionally martial atmosphere, on the other the tuneful, melodic flow of the thematic ideas, against which the drumbeat figure can stand in dark relief. The lyricism of the thematic ideas and the gentle string figurations introduced into the second theme provide the basis for most of what the soloist will do throughout the movement, and it is worth noting that when the soloist gives out the second theme, the drumbeat undercurrent is conspicuously absent and the lyric element is stressed.

The slow movement, in which flute and trumpets are silent, is a contemplative set of variations on an almost motionless theme first stated by muted strings. The solo violinist adds tender commentary in the first variation (the theme beginning in the horns, then taken by the clarinet), and then in the second, with the theme entrusted to solo bassoon. Now the strings have a restatement, with punctuation from the winds, and then the soloist reenters to reflect upon and reinterpret what has been heard, the solo violin's full- and upper-registral tone sounding brightly over the orchestral string accompaniment. Yet another variation is shared by soloist and plucked strings, but when the horns suggest still another beginning, the strings, now unmuted and *forte*, refute the notion. The soloist responds with a trill and improvises a bridge into the closing rondo. The music of this movement is mainly down-to-earth and humorous, providing ample contrast to the repose of the Larghetto; among its happy touches are the outdoorsy fanfares that connect the two main themes and, just before the return of these fanfares later in the movement, the only pizzicato notes asked of the soloist in the course of the entire concerto. These fanfares also serve energetically to introduce the cadenza, after which another extended trill brings in a quiet restatement of the rondo theme in an extraordinarily distant key (A-flat) and then the brilliant and boisterous final pages, the solo violinist keeping pace with the orchestra to the very end.

—Marc Mandel



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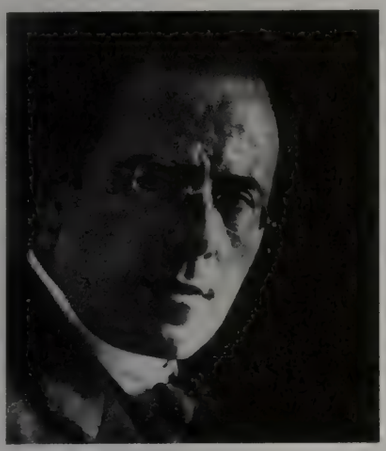
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Gustav Mahler
Symphony No. 10 in F-sharp (performing version by Deryck Cooke)



Gustav Mahler was born in Kalischt (Kaliště), near the Moravian border of Bohemia, on July 7, 1860, and died in Vienna on May 18, 1911. Although some of the ideas for this symphony go back to 1908, Mahler did most of the work on this unfinished score in the summer of 1910. The first attempt at preparing a practical full score was undertaken by the composer Ernst Krenek in 1924. He presented the first and third movements only, and these sections were performed on October 14, 1924, by Franz Schalk and the Vienna Philharmonic. Alban Berg had gone through Krenek's score and offered criticisms, though these seem not to have been taken into account; the first performance did, however, incorporate some retouchings by Alexander von Zemlinsky and Schalk himself. These two movements were introduced in the United States in this edition on December 6, 1949, by the Erie (Pennsylvania) Philharmonic under Fritz Mahler (no relation). In 1959, an English musician and writer, Deryck Cooke, began work on what he called a "performing version" of all five movements in connection with the impending Mahler centenary, and on December 19, 1960, Berthold Goldschmidt, who had assisted Cooke, conducted a partial performance with the Philharmonia Orchestra in London. This was a lecture-demonstration for radio, but the objections of Mahler's widow, Alma Mahler Werfel, to any sort of "completion" had to be overcome before there could be a full performance. This, though not easy, was accomplished in 1963, and on August 13, 1964, Goldschmidt and the London Symphony gave the first complete performance of Cooke's score. One who was not satisfied was Cooke himself, and with the assistance of two young composers, the brothers Colin and David Matthews, as well as of Goldschmidt, Cooke prepared what he called his "finally revised full-length performing version," generally known as "Cooke II." This was introduced, also in London, on October 15, 1972, by Wyn Morris and the New Philharmonia Orchestra. On January 28-31, 1976, Niklaus Wyss conducted the San Francisco Symphony in the first American performances of all five movements of Cooke II. It was also Wyss who introduced Cooke II to Boston Symphony audiences, at subscription concerts in February 1979 and at Tanglewood the following July 14. Those were the only BSO performances of Cooke's five-movement completion until now, though the Adagio alone, first in Krenek's version, later in that of the critical Mahler edition, has had Boston Symphony performances under Richard Burgin (first in December 1953), Charles Munch (who also conducted the third movement), Klaus Tennstedt, and Seiji Ozawa (the BSO's most recent performances of the Adagio, in February and April 1990). Though Cooke II is the edition that has so far enjoyed the widest circulation, there are also editions by Joe Wheeler, an Englishman, Clinton Carpenter, an American, Hans Wollschläger, a German, and Remo Mazzetti, Jr., an American musician who dedicated his score (completed 1985) to the late American Mahler scholar and devotee Jack Diether. The score of Cooke II calls for four flutes (fourth doubling piccolo), four oboes (fourth doubling English horn), four clarinets (fourth doubling E-flat clarinet) and bass clarinet, four bassoons (third and fourth doubling contrabassoon), four horns, four trumpets, four trombones, bass tuba, timpani (two players), bass drum, large double-sided military drum with a diameter of at least 80 centimeters (31½ inches), snare drum, cymbals, triangle, tam-tam, birch brush (Rute), xylophone, glockenspiel, harp, and strings.

When Bruno Walter conducted the posthumous premieres of Mahler's *Das Lied von der Erde* in Munich in November 1911 and the Symphony No. 9 in Vienna in June 1912, it seemed that all of Mahler's music had been offered to the public. It was

assumed that the Tenth Symphony was in too fragmentary a state ever to be performed, and word went about that Mahler had asked his wife to destroy whatever drafts remained. Mahler's biographer Richard Specht wrote about the "gaiety" and "exuberance" of the music, but this wording makes it plain that he had not actually seen the score and did not expect to; his source for this description was Alma.

In 1912, Arnold Schoenberg, that paradoxical confluence of the rational and the mystic, wrote:

> We shall know as little about what [Mahler's] Tenth (for which, as also in the case of Beethoven's, sketches exist) would have said as we know about Beethoven's Tenth or Bruckner's. It seems that the Ninth is a limit. He who wants to go beyond it must die. It seems as if something might be imparted to us in the Tenth which we ought not yet to know, for we are not yet ready. Those who have written a Ninth stood too near the hereafter. Perhaps the riddles of this world would be solved if one of those who knew them were to write a Tenth. And that is probably not going to happen.

Mahler, for that matter, had his own misgivings about going beyond the Ninth. He had called *Das Lied von der Erde* a symphony without numbering it, so that the symphony he called No. 9 was actually his tenth. Thus he had dealt with "the limit" by cir-

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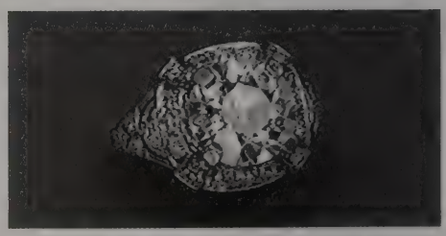
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cumvention, or so he believed. With ten symphonies completed (counting *Das Lied von der Erde*), Mahler moved virtually without pause, fearlessly and with white-hot energy, from the last pages of the official No. 9 to the first of No. 10. In 1911, the discovery of Penicillin was still seventeen years away. Had that antibiotic been available to combat his blood infection, there is little doubt that he would have finished his work-in-progress that summer.

Schoenberg's Mahler/Beethoven parallel was inapt because he had no idea how far Mahler had actually progressed on his Tenth.* Only Mahler's widow had any idea until 1924, when she asked the twenty-three-year-old composer Ernst Krenek, then just married to the Mahlers' nineteen-year-old daughter Anna, to "complete" the symphony. Krenek felt this to be an "obviously impossible" assignment, and, as he said later, an "intermediate solution" like Cooke's did not occur to him. The upshot was that Krenek prepared a practical full score of two movements, the Adagio, which was complete, and *Purgatorio*, which was nearly complete. At the same time, Alma Mahler Gropius, as she then was, allowed the Viennese publisher Paul Zsolnay (a future husband of Anna Mahler Krenek) to publish a large part of Mahler's manuscript in facsimile.†

She had done this on Specht's advice, and it was a surprising decision. In his Mahler biography, passing on what little he knew about the Tenth, Specht had mentioned "mysterious superscriptions [that] hover between the notes." Such superscriptions do indeed exist, but they are not so much "mysterious" as explicit and exceedingly painful. Gus-

*A recent attempt to create a Beethoven Tenth from the sketches has proved an unfortunate enterprise, chiefly because Beethoven left nothing like the reasonably complete outline that Mahler had achieved for his Tenth at the time of his death.

†A more complete facsimile, but, disappointingly, much less well printed than Zsolnay's, was published in 1967 by the Munich publisher Walter Ricke. The last remaining pages were published in 1976 in Cooke II.

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tav Mahler, in 1910, was a man in torment, for he believed himself on the point of losing his intensely beloved, very much younger, bright and lively, beguilingly beautiful wife. Alma Maria Schindler, born August 31, 1879, met Mahler in November 1901, became pregnant, and married him four months later.

Their marriage was a mixture of passionate mutual devotion and fundamental out-of-tuneness. Eight years into it, Alma, flirtatious by temperament and frustrated by Gustav's sexual withdrawal from her, was restless, and in May 1910, at a spa in Tobelbad just southwest of Graz, she met Walter Gropius, four years her junior and about to embark on one of the most distinguished careers in the history of architecture. Under trying and even bizarre circumstances—Gropius had by accident(!) addressed the letter in which he invited Alma to leave Gustav to "Herr Direktor Mahler"—Alma chose to stay with her husband, who later told her that if she had left him then, "I would simply have gone out, like a torch deprived of air." The verbal exclamations that Mahler scattered through the score of the Tenth Symphony are reflections of this crisis, and it cannot have been easy for Alma to agree to the publication of such painfully intimate material. As we have seen, she still had qualms about it as late as the 1960s.*

*Alma Mahler was married to Gropius from 1915 to 1919. Their daughter, Alma Manon, died in 1935 of complications from polio, and Alban Berg wrote his Violin Concerto as a memorial to that gifted and beautiful young woman. From 1911 to 1914, Alma Mahler had an intense relationship with the painter and poet Oskar Kokoschka, who later described this period as "the most unquiet" of his life. In 1929 she married the novelist Franz Werfel (whose sister and Berg were lovers), emigrating with him to France in 1938 and escaping to the United States two years later. She died in New York in 1964, her marriage to Mahler still the dominant fact of her life. All this became the subject of a delicious and irreverent song by Tom Lehrer.



Alma Mahler

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The so-called Krenek edition of the Adagio and *Purgatorio*, long the only available performing edition of any music from the Tenth Symphony, lacked too much both of science and art to be in any way satisfactory; in any event, with the appearance in 1964 of the Adagio in the critical Mahler edition and that of Cooke II in 1976, it has for all intents and purposes dropped out of circulation.* Moreover, the pairing of the intense and expansive Adagio with the epigrammatic *Purgatorio* made a puzzling impression in performance, and without any knowledge of Mahler's intentions as to context it was hard to know what to make of *Purgatorio* at all.

It was again Specht who suggested, after studying the facsimile, that more could be done about the Tenth Symphony than had been done, and he urged that "some musician of high standing, devoted to Mahler, and intimate with his style" should prepare a performable full score of the entire work. He named Schoenberg as a likely candidate. For a long time nothing happened. In 1942 the Canadian-born Mahler scholar Jack Diether tried in vain to interest Shostakovich in the task. Seven years later, when the fruitless correspondence with Shostakovich had come to an end, Diether also suggested to Alma Mahler Werfel that Schoenberg be approached. "I'll ask him," she said. Diether reported that "she then invited both of us to her next salon, and during the evening she showed the manuscript to Schoenberg, who took it aside for an hour or so in her study, then returned to the parlor to express his regrets." Schoenberg was then seventy-five and had eye problems so severe that even work on his own compositions

*Together with the previously mentioned emendations by von Zemlinsky (to whom Alma Schindler had been about to surrender her virginity when she met Mahler) and Schalk, the published score of the Krenek version included changes by Otto Jokl, a Berg pupil working as an editor for Associated Music Publishers, New York, who issued the score in 1951. In sum, "Krenek edition" is a shorthand expression less than fair to Krenek.

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had become nearly impossible for him. He of course met all of Specht's criteria; however, as we know not only from his recompositions of Monn and Handel but also from his orchestrations of Bach and Brahms, he was temperamentally incapable of dealing with someone else's score in a spirt that was not assertively his own.

We are inconsistent in our feelings about what to do with unfinished compositions. We seem to prefer Bach's *Art of Fugue* to stop where Bach's blindness and last illness halted his hand, but for two centuries we have accepted "completions" in various degrees of competence of Mozart's *Requiem*. At the premiere of *Turandot*, Toscanini refused to proceed beyond what had been written by Puccini himself, but ever since, the work has flourished with the robustly workmanlike conclusion by Franco Alfano. Friedrich Cerha's realization of Act 3 of Berg's *Lulu*—more a secretarial than a creative task—has been accepted, but continuations and "completions" by Peter Gülke and Brian Newbould of some of Schubert's unfinished symphonies (not including the *Unfinished*) have met with skepticism.

Some considerable voices, including those of Bruno Walter, Leonard Bernstein, Rafael Kubelik, Pierre Boulez, and Erwin Ratz (chief editor for the International Mahler Society), have spoken out against the "complete" Mahler Tenth. In the November 1978 issue of *19th-Century Music*, Richard Swift, writing from a scholarly composer's point of view, cogently states the case against discounting what Mahler might yet have done between "the stage that the work had reached" when he died and his final fair copy.* (What adds interest to Swift's article is that, while he has a strong objection in principle, he in fact admires much of Cooke's work.) Yet, if we accept Cooke's score

*For that matter, Mahler would undoubtedly have made changes in *Das Lied von der Erde* and the Ninth Symphony, had he lived to conduct them himself or even to hear them. *Das Lied*, especially, has appalling balance problems in the first and fourth songs.

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on Cooke's terms, as a "performing version" of a draft that Mahler, as Cooke put it, would undoubtedly have "elaborated, refined and perfected...in a thousand details," in which he would also "no doubt have expanded, contracted, redisposed, added, or cancelled a passage here and there," and where he would "finally, of course, have embodied the result in his own incomparable orchestration," we have before us something of the greatest significance both as a document and as a monument.

Cooke died in 1976. Had he lived—he was only fifty-seven—and had the opportunity to hear his 1972 edition in performance several times and under different conductors, he might have felt impelled to give us Cooke III. Certainly he would never have taken the position that Cooke II—or Cooke anything—was the last word on the Mahler Tenth. What Mahler left—particularly the second, fourth, and fifth movements, large parts of which exist only in sketchy draft—is open to many interpretations and realizations in "performing versions." The criticism most often directed at Cooke has been that he was sometimes too cautious and that his realization is too bare in places; this particularly is an issue that Leonard Mazzetti, Jr., addresses in his recent alternative version.

Having a Mahler Tenth adds a great human and musical experience to our lives, and that is the first and obvious supporting argument. The last movement particularly speaks



The last photograph of Gustav Mahler, taken during his crossing from America to Europe in the spring of 1911



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for itself in this respect. Knowing this music also alters our perception of Mahler's life work. To a large extent because of the powerful influence of Alma Mahler, we have been taught to see this as tending toward a conscious, death-possessed farewell in the last song—its very name is "*Der Abschied*" ("The Farewell")—of *Das Lied von der Erde* and the Symphony No. 9. But it is clear that Mahler in no way thought of that last heart-wrenching Adagissimo as the final page of his letter to the world. Ken Russell's film fantasy on Mahler is an assailable interpretation of the composer's life and work, but it contains some ringing truths. One of them—it is factually quite wrong—is the last shot, showing Mahler's arrival in Paris from America in March 1911, confidently exclaiming to the waiting reporters, "I'm going to live forever!" The Tenth, into which Mahler plunged headlong as soon as he completed the Ninth, is, for all the tragic elements in the verbal glosses and the music itself, also informed by the gaity and exuberance about which Specht had written, as well as by profound serenity at its close.

In the Tenth Symphony, Mahler returned to the symmetrical five-movement design he had used in his Fifth and Seventh and in the original version of the First. This idea was not clear to Mahler to begin with, and the crossing-out of numbers and of designations like "Finale" on the folders that contain the material for the several movements indicates that he changed his mind more than once about their order within the whole.

He wrote "Adagio" on the folder that contains the music for the first movement, but he does not enter that tempo—nor, for that matter, the main key, F-sharp major—until measure 16. He begins, rather, with one of the world's great upbeats: a *pianissimo* Andante for the violas alone, probing, wandering, surprising, shedding a muted light on many harmonic regions, slowing almost to a halt, finally and unexpectedly opening the gates to the Adagio proper. This is a melody of wide range and great intensity—*piano*, but warm, is Mahler's instruction to the violins—enriched by counterpoint from the violas and horn, becoming a duet with the second violins, returning eventually to the world of the opening music.

These two tempi and characters comprise the material for this movement. A dramatic dislocation into B major (Mahler notates it as C-flat, which makes it look more distant), with sustained brass chords and sweeping broken-chord figurations in strings and harp, brings about a crisis, the trumpet screaming a long high A, the orchestra seeking to suffocate it in a terrifying series of massively dense and dissonant chords. Fragments and reminiscences, finally an immensely spacious, gloriously scored cadence, bring the music to a close.

The second movement is a scherzo on a large scale in F-sharp minor: the folder still bears the designation "Scherzo-Finale." It moves in rapid quarter-notes and its most immediately distinctive feature is the constant change of meter—3/2, 2/2, 5/4, 2/2, 3/4, and so on—that jolts the pulse in nearly every measure. Here is one of Mahler's most astonishing leaps into the future, and even so great a conductor as Mahler himself would have had to acquire some new techniques to manage this exceedingly difficult music in performance. Only the scene of Tristan's delirium would have come even close in his conducting experience. The Trio, for which Cooke supplies (in German) the direction "suddenly much slower: leisurely landler-tempo," is a variation on the melody of the Adagio. There is a shorter second interlude under chains of trills in strings and oboes. At the end, the mordantly sardonic character of the opening is translated into the gaiety and exuberance which Specht cites.

Mahler sometimes divided his symphonies into two main "*Abtheilungen*," or sections; following that lead, Cooke proposed a major break at the end of the second movement. Another reading of the musical material, however, suggests that the third movement is a miniature pendant to or variation of what immediately precedes it, the relationship being much like that of the first two movements of Beethoven's *Hammerklavier* Sonata. The dominance in both of Mahler's movements of the interval of a

third—major in the second movement and minor in the third—is a striking and certainly audible connection. Mahler labeled this movement "*Purgatorio oder Inferno*," later striking out *Inferno* with a heavy zigzag line. The ghostly and whirring texture recalls "*Das irdische Leben*" ("Earthly Life") in *Des Knaben Wunderhorn*, a song with which it also shares the key of B-flat minor. The main tempo is Allegretto moderato, and the movement is a tiny *da capo* form.

Here is where the verbal superscriptions in the manuscript begin. As the middle section becomes more intense, Mahler writes "*Tod! Verk!*"—the latter presumably an abbreviation for "*Verklärung*" ("transfiguration"). At the climax he writes "*Erbarmen!!*" ("Mercy!!") at the top of the page and, at the bottom, "*O Gott! O Gott! warum hast du mich verlassen?*" ("O God! O God! Why have you forsaken me?"). Six measures later, when the same music returns at an even greater level of intensity, he writes "*Dein Wille geschehe!*" ("Your will be done!").

Up to this point, each movement has been very much shorter in length than the one before: Purgatorio is less than one-quarter the length of the Adagio. The fourth movement is counterpoise to the second, and with it, the dimensions begin to expand again. Everything on the folder is violently crossed out except the roman numeral IV and these notations:

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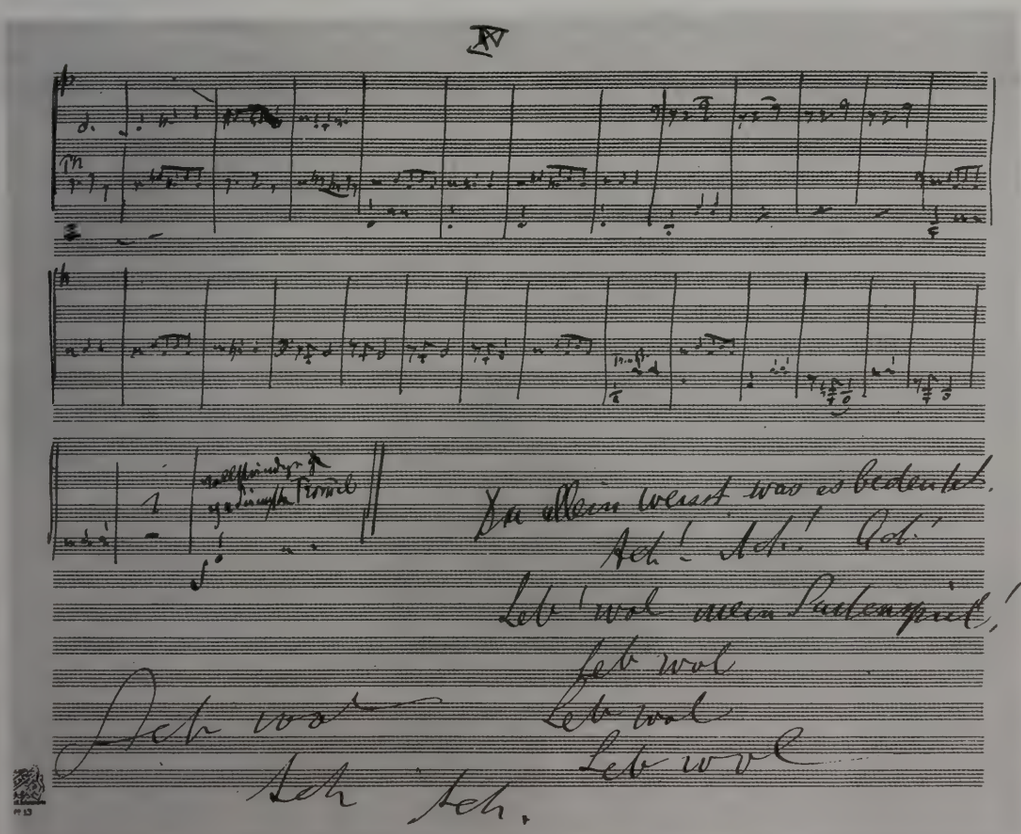
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that I may cease to be
that I for

Jack Diether rightly calls this movement "demonic." Cooke supplies the direction "Allegro pesante. Nicht zu schnell (not too fast)." Mahler quotes the "mercy" motif from Purgatorio, alluding as well to *Das Lied von der Erde*—the reference is to the "*morschen Tand*" ("rotten trumpery") passage in the first song—and the Ninth Symphony. On the last pages the music disintegrates into the mutterings of percussion, with a clarinet and also cellos and basses played with the wood side of the bow joining the cymbals and drums. A *fortissimo* thud of the muffled military drum is, so to speak, the last word, but Mahler fills the remaining space on the page with sprawling text:

Du allein weisst was es bedeutet.
Ach! Ach! Ach!
Leb' wohl mein Saitenspiel!
Leb wohl
Leb wohl
Leb wohl

with still more and larger exclamations of "*Ach*" on the left side.

You alone know what it means.
Farewell, my lyre!



The end of the Tenth Symphony's fourth movement in facsimile



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"*Du allein*" means Alma. She tells this story in her *Memories and Letters*:

> Marie Uchatius, a young art student, visited me one day in the Hotel Majestic [in New York, where Mahler was conducting at the Metropolitan Opera].* Hearing a confused noise, we leaned out of the window and saw a long procession in the wide street alongside Central Park. It was the funeral procession of a fireman about whose heroic death we had read in the newspaper. The chief mourners were almost directly below us when the procession halted, and the master of ceremonies stepped forward and spoke briefly. From our eleventh-floor window we could only guess at what he said. There was a brief pause, then a stroke on a muffled drum, then dead silence. The procession moved on and it was all over. The scene brought tears to our eyes, and I looked anxiously at the window of Mahler's room. He too was leaning out, and tears were streaming down his face. That brief drum stroke impressed him so deeply that he used it in his Tenth Symphony.

Michael Kennedy writes in his Mahler biography that "this incident occurred on Sunday afternoon, 16th February 1908. The funeral was of Charles W. Kruger, Deputy Chief of the City of New York Fire Department, commanding the 2nd Division, who died... while fighting a fire at 217 Canal Street at 1 a.m. on 14th February. He had been in the fire service for thirty-six years."

The Finale begins without break, with the same sound of the muffled drum, and in the introduction a tentative unfolding of motifs is punctuated by five more repetitions of the drum stroke. The rising scale in the bass tuba and the slower descent in the French horn both refer back to *Purgatorio*. Gradually the music gathers speed. At the same time, it begins the long voyage from D minor, where the fourth movement ended, back to F-sharp.† A winding flute solo, a variant of the waltzing in the preceding scherzo, leads to a newly rapt and still music for strings. The drum of death breaks into this peace to introduce the quick music that forms the central portion of the Finale, again based on themes from *Purgatorio*: what amazing riches this brief, almost incorporeal movement yields! Again, as in the first movement, a breaking point is reached in the trumpet's shrilling high A and the orchestra's brutally dissonant blanketing of that

*In New York on Central Park West, south of 72nd Street. An apartment building by the same name now occupies that site.—*M.S.*

†Concluding a symphony in its initial key, while normal Classical and Romantic procedure, is by no means to be taken for granted with Mahler. In the Tenth Symphony it was an afterthought, the manuscript showing that Mahler originally intended the finale to end in B-flat.

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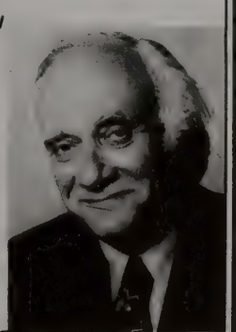
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protest. Horns proclaim the opening viola melody, but from there Mahler moves into a music that is ardent, yet singularly at peace—in Michael Kennedy's words, "a great song of life and love—the most fervently intense ending to any Mahler symphony and a triumphant vindication of his spiritual courage."

This love song is to Alma. When the string music fades beyond our hearing, and woodwinds interject their gentle sighs, Mahler writes "*Für dich leben! für dich sterben!*" ("To live for you! To die for you!"). At the last, there is one terrible rearing-up of violins—they vault through nearly two octaves and in a single beat swell from *pianissimo* to *fortissimo*—and there Mahler has written "*Almschi!*"*

—Michael Steinberg

Now Program Annotator of the San Francisco Symphony and the New York Philharmonic, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979. His program note on Mahler's Symphony No. 10 was written originally for the program book of the Boston Symphony Orchestra, copyright ©1979; at the time, warm thanks for their assistance were extended to the late Jack Diether, Dr. Susan M. Filler, the late Ernst Krenek, and Professor Harry Zohn (Brandeis University). Mr. Steinberg reworked his note for more recent use in the San Francisco Symphony program book of March 29-April 5, 1995, copyright 1995 by Michael Steinberg. That recent version is used here with permission as the basis of the program note for the present Boston Symphony performances.

*In the earlier draft in B-flat, the "*Almschi!*" is firmly written and twice underlined; in the final version the handwriting is huge, shaky, almost out of control, the exclamation mark nearly illegible, the slant of the word in sharp descent from left to right.



Mahler's grave

More . . .

The excellent Beethoven article by Alan Tyson and Joseph Kerman in The New Grove Dictionary of Music and Musicians is a short book in itself, and has been reissued as such (Norton paperback). The standard Beethoven biography is *Thayer's Life of Beethoven*, written in the nineteenth century but revised and updated by Elliot Forbes (Princeton, available in paperback). This can be supplemented by Maynard Solomon's *Beethoven*, which makes informed and thoughtful use of the dangerous techniques of psychohistory to produce one of the most interesting of all the hundreds of Beethoven books (Schirmer, available in paperback). A welcome general reference on all matters Beethovenian is *The Beethoven Companion*, edited by Barry Cooper (Thames & Hudson); the compact volume is richly filled with accessible information about almost anything having to do with the composer's life, work, personality, and manuscripts, friends, associates, and milieu. Donald Francis Tovey's essay on the Violin Concerto can be found in his *Essays in Musical Analysis* (Oxford paperback). Roger Fiske has contributed a short volume on *Beethoven Concertos and Overtures* to the BBC Music Guides (University of Washington paperback). Jascha Heifetz's classic performance of the Beethoven Violin Concerto with the Boston Symphony Orchestra under Charles Munch is still

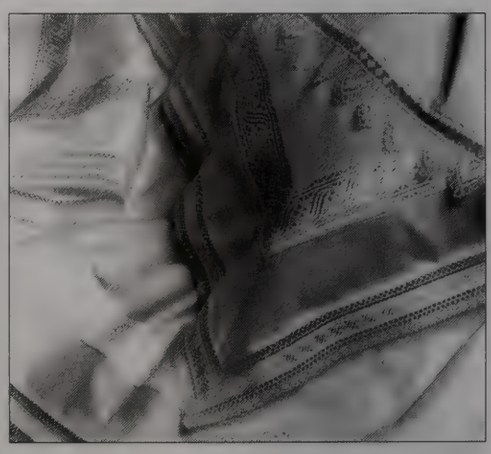
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available, coupled with the Tchaikovsky concerto (RCA). One of the most radiant of all accounts is that by Wolfgang Schneiderhan with Eugen Jochum conducting the Berlin Philharmonic (Deutsche Grammophon, with the Opus 50 Romances). The same coupling serves for Oscar Shumsky's superb recording, made during a live concert, with Andrew Davis and the Philharmonia Orchestra (ASV). Itzhak Perlman's gorgeous tones are heard to splendid effect in a recording with Daniel Barenboim and the Berlin Philharmonic (Angel, also with the Romances).

The best place to start reading about Gustav Mahler is Paul Banks's superbly insightful article in The New Grove Dictionary of Music and Musicians; this has been reissued in paperback, along with the Grove articles on Janáček, Richard Strauss, and Sibelius, in *The New Grove Turn of the Century Masters* (Norton paperback). Next, a little larger, is the splendid short study by Michael Kennedy in the Master Musicians series (Littlefield paperback). Going by increasing size we come to Kurt Blaukopf's biography, a readable journalistic account (London), and Egon Gartenberg's, which is especially good on the Viennese milieu if somewhat trivial on the music (Schirmer paperback). Henry-Louis de La Grange's *Mahler* (Doubleday) is an extremely detailed biographical study. A second volume, entitled *Gustav Mahler–Vienna: The Years of Challenge, 1897-1904*, has recently appeared in English (Oxford University Press). The third volume remains available only in the original French. This will be the standard biographical study for many years. Donald Mitchell's perceptive and detailed study of Mahler's music now runs to three volumes, with a fourth yet to come; the series consists of *Gustav Mahler: The Early Years*, *Gustav Mahler: The Wunderhorn Years*, and *Gustav Mahler: Songs and Symphonies of Death* (California; the first and second volumes are available in paperback). The extremely detailed study is informed by a strong musical intelligence. Alma Mahler's autobiography *And the Bridge Is Love* (Harcourt Brace Jovanovich) and her *Gustav Mahler: Memories and Letters* (University of Washington paperback) offer essential source material but must be treated with caution and considerable skepticism. The most recent edition of the latter book provides important corrections by Donald Mitchell and Knud Martner. Martner has edited *Gustav Mahler: Selected Letters* (Farrar, Straus and Giroux), which contains all of the letters published earlier in Alma Mahler's less than reliable collection plus a good many more, though it is still a far cry from the complete edition of Mahler letters we need. Seiji Ozawa and the Boston Symphony Orchestra have recorded only the opening Adagio from Mahler's Tenth, the only part that Mahler himself finished; it fills out the orchestra's recording of the Ninth Symphony (Philips). There are several recordings of Deryck Cooke's completion of the Tenth. Riccardo Chailly recorded it with the Berlin Radio Symphony Orchestra (London, two CDs, with Schoenberg's *Verklärte Nacht*), but his version did not have the advantage of Cooke's final revisions. The edition performed at these concerts has been recorded by Simon Rattle with the Bournemouth Symphony Orchestra, with "slight adjustments" by the conductor (EMI), and by James Levine with the Philadelphia Orchestra (RCA Red Seal). For real Mahler 10 aficionadoes, there is a still newer completion of Mahler's sketches, by Remo Mazzetti, Jr.; this has recently been recorded by Leonard Slatkin with the Saint Louis Symphony Orchestra (RCA Red Seal).

—S.L.

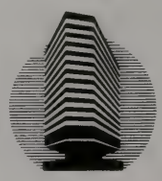
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Sir Simon Rattle



Since winning the John Player International Conductors Competition in 1974 at nineteen, Sir Simon Rattle has achieved extraordinary acclaim even while pursuing unusual and challenging repertory. Born in Liverpool in 1955, the youngest child of musical parents, Sir Simon studied piano and percussion and made his professional debut at eleven, as percussionist with the Royal Liverpool Philharmonic and the National Youth Orchestra with Pierre Boulez. At sixteen he studied conducting under John Carewe at London's Royal Academy of Music. After his competition success he held titles as assistant conductor of the Bournemouth Symphony, London Sinfonietta, the Royal Liverpool Philharmonic, the BBC Scottish Symphony, and the Rotterdam Philharmonic. He made his Glyndebourne Festival debut in 1977 and three years later became principal conductor and artistic adviser of the City of Birmingham Symphony Orchestra, becoming that orchestra's music director in September 1990. For three years he was artistic director of London's South Bank Festival. Sir Simon is a regular guest with the Berlin Philharmonic, the Vienna Philharmonic, the Boston Symphony, and the Los Angeles Philharmonic, with which he made his United States debut at twenty-four, and with which he celebrated his thirtieth birthday making his New York debut appearances at Carnegie Hall and Lincoln Center. In 1992 Sir Simon became (with Frans Brüggen) a chief guest conductor of the Orchestra of the Age of Enlightenment. Highly regarded as an opera conductor, he has led acclaimed productions at Glyndebourne, Covent Garden, English National Opera, Scottish Opera, and Los Angeles Opera. In 1986 at Glyndebourne he conducted the first British production of *Porgy and Bess*, of which he made an award-winning recording for EMI. In 1993 he led Peter Sellars' Netherlands Opera production of *Pelléas et Mélisande* at the Holland Festival. Sir Simon played a vital role in the building of Birmingham's Symphony Hall, which opened in September 1991, and has toured extensively with the City of Birmingham Symphony Orchestra, to Berlin, Paris, Vienna, and throughout Japan. They made their first tour of the United States in 1988, returning in 1992 as part of the interdisciplinary project entitled "The Revolution of Expression–1912-1913-1914." Committed to widening the audience for new music, Sir Simon has commissioned works from such composers as Maxwell Davies, Holloway, Knussen, Maw, Takemitsu, and Turnage. He has won particular acclaim for his CBSO spring concert series "Towards the Millenium," now in its third year. Sir Simon's current season includes a European tour with the CBSO, concerts and a recording with the Orchestra of the Age of Enlightenment, and return appearances with the Boston Symphony and Los Angeles Philharmonic. Plans for 1996-97 include European tours with the Vienna Philharmonic, the CBSO, and the Orchestra of the Age of Enlightenment, subscription concerts with the Berlin Philharmonic, and *Parsifal* with Netherlands Opera. An exclusive EMI recording artist for nearly two decades, Sir Simon is the subject of Nicholas Kenyan's book, "Simon Rattle: The Making of a Conductor." He was made a CBE for his services to music in Queen Elizabeth's 1987 New Year's Honours. In 1994 he was made a Knight Bachelor in the Queen's Birthday Honours List. Sir Simon made his Boston Symphony debut in November 1983 and appeared with the orchestra most recently leading two programs in January 1994.



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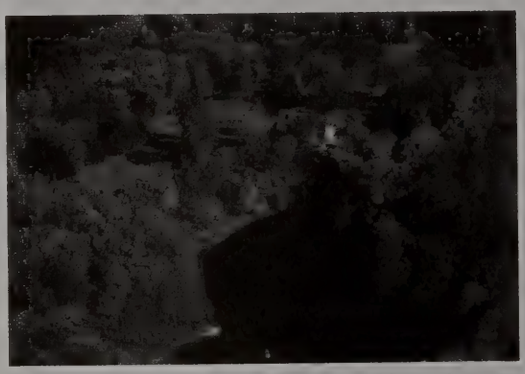


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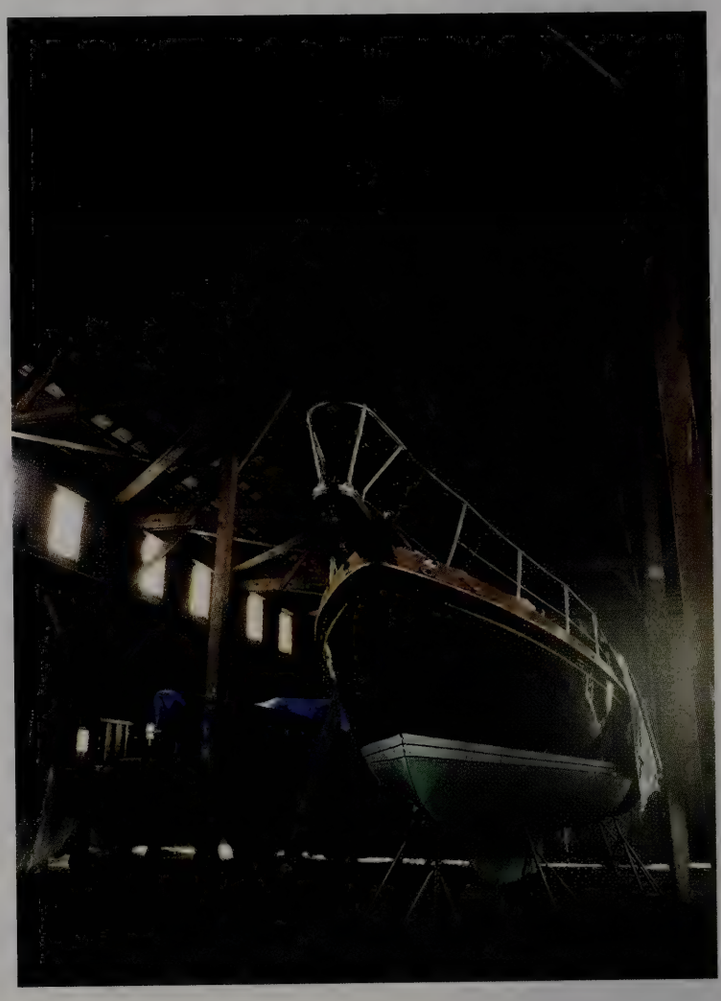
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Ida Haendel



Born in Chelm, Poland, Ida Haendel begin playing violin at three-and-a-half. Her father, an artist, recognized her talent and subsequently devoted himself to furthering her career. At the Warsaw Conservatory she gained a gold medal at seven and won the Huberman Prize. After leaving Poland she continued her studies with Carl Flesch and later with Georges Enescu. Ms. Haendel began her professional career as a child prodigy at the Queen's Hall in London, playing Brahms's Violin Concerto under Sir Henry Wood. During the war she lived in London, becoming a British subject and giving many concerts for the troops. After the war she developed her international career performing worldwide, throughout Europe, Israel, North and South America, the Far East, and the USSR. Ms. Haendel makes regular appearances at the major festivals and frequently accompanies the major British orchestra on tour. She has traveled with the London Philharmonic to the first Hong Kong Arts Festival in 1973 and on its subsequent tour of China; with the BBC Symphony to Germany, Australia, and Hong Kong, and with the English Chamber Orchestra to Mexico. She is also regularly invited as a judge to such major competitions as the Queen Elisabeth Competition in Brussels. In 1995 she adjudicates in the International Violin Competition "Rodolfo Lipizer Prize." In addition to her Boston Symphony appearance, Ms. Haendel tours this season with Sir Simon Rattle and the City of Birmingham Symphony Orchestra to Vienna. She also appears with the Budapest Festival Orchestra, the Royal Philharmonic, the Jerusalem Symphony, the Bournemouth Symphony, the English Chamber Orchestra, the Gelders Orkest, and the Orquesta de Barcelona. Fluent in seven languages, Ms. Haendel has published the first part of her autobiography ("Woman with Violin," published by Victor Gollancz) and is currently working on a second volume. A two-part television documentary about her life has been completed for Canadian Broadcasting. In September 1982 Ms. Haendel was awarded the Sibelius Medal by the Sibelius Society of Finland on the twenty-fifth anniversary of the composer's death, in recognition of her distinguished performances of his Violin Concerto. In the 1991 New Year's Honours List she was awarded a CBE for her outstanding services to music. Ms. Haendel records for EMI; another release on the Testament label is scheduled for this spring. Ms. Haendel made her Boston Symphony debut with the Brahms Violin Concerto in February 1990 and returned to Symphony Hall with the Sibelius concerto in January 1993 under Simon Rattle's direction.

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NEXT PROGRAM. . .

Thursday, January 25, at 10:30 a.m. (Open Rehearsal;
Pre-Rehearsal Talk at 9:30 in Symphony Hall)
Thursday, January 25, at 8
Friday, January 26, at 8
Saturday, January 27, at 8

SEIJI OZAWA conducting

BEETHOVEN — Symphony No. 4 in B-flat, Opus 60

Adagio – Allegro vivace
Adagio
Allegro vivace
Allegro ma non troppo

INTERMISSION

STRAUSS — *An Alpine Symphony*, Opus 64

Night – Sunrise – The Ascent – Entry into the Wood – Wandering by the Brook – At the Waterfall – Apparition – On Flowery Meadows – On the Alm – Through Thicket and Undergrowth on the Wrong Path – On the Glacier – Dangerous Moments – On the Summit – Vision – The Fog Rises – The Sun Gradually Becomes Obscured – Elegy – Calm Before the Storm – Thunderstorm, Descent – Sunset – Dying Away of Sound – Night

Beethoven completed his Fourth Symphony, Fourth Piano Concerto, and Violin Concerto in the last half of 1806. All three of these works stand in sharp contrast to the more typically forceful language of the composer's *Eroica* and Fifth symphonies. Yet the Fourth Symphony manages to partake of both these worlds, combining a relaxed, lyrical element with a mood of exuberantly aggressive high spirits. Harking back to a boyhood mountain-climbing expedition, Strauss's *An Alpine Symphony* was his final, large-scale purely symphonic work, the last in the series of this supreme musical illustrator's great orchestral tone poems. Strauss's score is divided into twenty-two sections, the first two of which set the scene. The summit of the mountain is reached midway through the journey, and, following the descent through a drenching downpour—during which many of the ideas heard earlier recur in reverse order, at a very quick pace, as the mountaineers hurriedly retrace their steps—the final sections serve as a transcendent coda to the whole.

COMING CONCERTS . . .

Thursday, January 25, at 10:30 a.m.
Open Rehearsal
Marc Mandel will discuss the program at 9:30 in Symphony Hall.
Thursday 'D'—January 25, 8-10
Friday Evening—January 26, 8-10
Saturday 'A'—January 27, 8-10

SEIJI OZAWA conducting

BEETHOVEN	Symphony No. 4
STRAUSS	*An Alpine Symphony*

Tuesday 'C'—January 30, 8-9:45

SEIJI OZAWA conducting
HEIDI GRANT MURPHY, soprano
MICHELLE DeYOUNG, mezzo-soprano
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

MAHLER	Symphony No. 2, *Resurrection*

Tuesday 'A'—February 1, 8-10
Friday 'B'—February 2, 1:30-3:30
Saturday 'B'—February 3, 8-10

SEIJI OZAWA conducting
VINSON COLE, tenor
FAYE ROBINSON, soprano

"A TRIBUTE TO ROLAND HAYES"

MOZART	Overture to *Così fan tutte*
	"Un aura amorosa" from *Così fan tutte*
	Concert aria, "Or che il dover...Tali e cotanti sono"
LIZST/ BUSONI	Petrarch Sonnet No. 104, "Pace non trovo"
WALKER	*Lilacs,* for soprano and orchestra

(world premiere; commissioned by the Boston Symphony Orchestra)

STILL	*In Memoriam: The Colored Soldiers who Died for Democracy*

Spirituals for voice and orchestra

From Tuesday, February 6, through Friday, February 16, Seiji Ozawa and the Boston Symphony Orchestra will tour North America, performing concerts in Toronto, Ann Arbor, Chicago, Kansas City (MO), Fort Worth, San Francisco, Palm Desert (CA), and Cerritos (CA).

Programs and artists subject to change.

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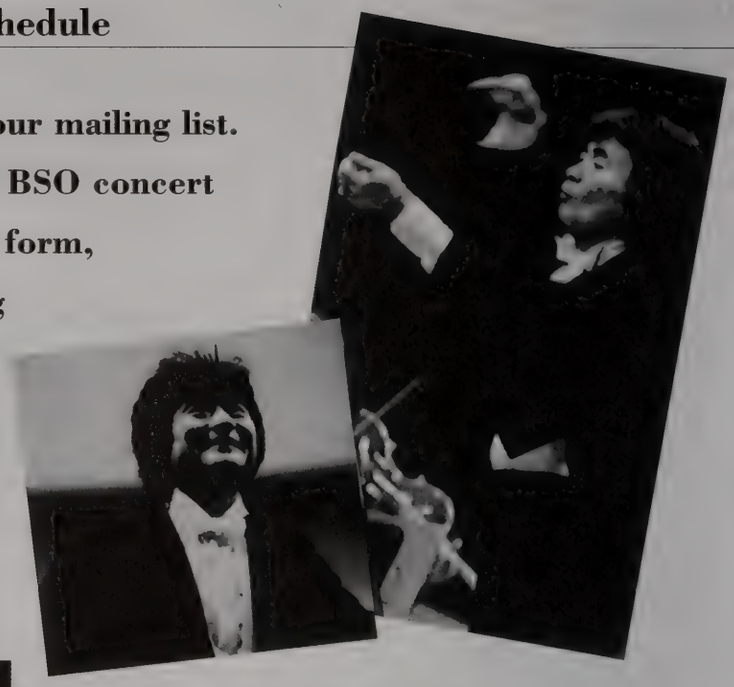
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SEIJI OZAWA
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SUPPER CONCERT V

Thursday, January 18, at 6
Saturday, January 20, at 6

RONAN LEFKOWITZ, violin
SI-JING HUANG, violin
SATO KNUDSEN, cello
DEBORAH DEWOLF EMERY, piano

BEETHOVEN — Violin Sonata No. 10 in G, Opus 96

Allegro moderato
Adagio espressivo
Scherzo: Allegro
Poco Allegretto

Mr. HUANG and Ms. EMERY

BEETHOVEN — Trio in E-flat for piano, violin, and cello, Opus 1, No. 1

Allegro
Adagio cantabile
Scherzo: Allegro assai
Finale: Presto

Ms. EMERY, Mr. LEFKOWITZ, and Mr. KNUDSEN

Baldwin piano
Please exit to your left for supper following the concert.

Ludwig van Beethoven
Violin Sonata No. 10 in G, Opus 96

If there were any logic in the way popular musical works get nicknamed, Opus 96 would be known as the *Archduke* Sonata, by analogy with its companion piece, the *Archduke* Trio, Opus 97. Beethoven composed both works in 1812, delayed their publication until 1816, and dedicated both works to his student and patron, Archduke Rudolf. Both also occupy an interesting position on the cusp between what has traditionally been called "middle period" and "late period" Beethoven. Though they grow out of the lyrical side of the composer's musical persona—as exemplified earlier in, for example, the Violin Concerto, the Symphony No. 4, and the Fourth Piano Concerto—they already anticipate the more compact forms of the later years. And they downplay strongly asserted, dramatized conflicts of opposing keys, the characteristic that in the popular mind is synonymous with the image of the "two-fisted composer."

The opening movement of Opus 96 is songful throughout. Few large sonata compositions have ever begun with such an unprepossessing beginning as the first phrase of this work, a little warm-up phrase for the unaccompanied violin. But the piano echoes it at once and both instruments extend it in an expansive, unhurried "*cantabile*." Beethoven engineers an entirely straightforward, almost perfunctory modulation to the dominant, where the piano introduces the secondary theme in a dotted marchlike figure over triplets in the violin. But there is a surprise: the presentation of the two principal thematic ideas has occupied nearly sixty measures, yet we gradually discover that we are only two-thirds of the way through the exposition. Beethoven creates a surprising expansion at this point with harmonic digressions and feints at closure. But in fact the exposition runs seamlessly into its own repetition (the first time) and then on into the development (the second time) without a firm cadence. The development, too, remains lyrical, with little sense of the dynamic and aggressive search for the home key that characterizes, say, the *Eroica* or the Fifth symphonies. In fact, we are poised on the threshold of the home key and anticipate its immediate return when Beethoven suddenly draws back to sidle home quietly eight bars later, as if he no longer needs to hit us over the head with the power of the return home, but simply wants to emphasize its utter naturalness. The recapitulation is anything but a simple rehash of the exposition. After a single phrase in the home key of G, it moves off to the submediant, E-flat, to balance a similar move in the exposition (and, incidentally, to anticipate the key of the second movement). But this harmonic adventure necessitates a more elaborate transition to bring the secondary theme back finally in the home key, and justifies the lengthy coda.

The songful slow movement is progressively decorated in both violin and piano, but never loses sight of its melodic origin through all the imaginative changes of texture. The scherzo is in G minor, a surprising occurrence in a composition based in the major. From Haydn's time it was common to have the Trio turn to the minor mode, but the scherzo itself was almost always in the key and mode of the work as a whole. Here, though, the Trio takes up once again the key of the second movement, E-flat, which had also appeared prominently in the first movement.

The last movement has a special character that comes as something of a surprise. It has none of the quality of "triumph after torment" that we so often associate with the typical image of Beethoven. Its discontinuities—changes of tempo from Poco Allegretto to Adagio espressivo to Allegro, finally closing with a brief Poco Adagio—suggest some of Haydn's "joke" endings. But here there was a specific

extramusical reason for this movement's character: Beethoven was composing it with a specific violinist in mind, Pierre Rode, a Frenchman and a fine player who gave the first performance of the work with the Archduke. As the composer explained to his patron in a letter: "I have not hurried unduly to compose the last movement merely for the sake of being punctual, the more so as in view of Rode's playing I have had to give more thought to the composition of this movement. In our Finales we like to have fairly noisy passages, but R[ode] does not care for them—and so I have been rather hampered." Out of necessity, then, Beethoven crafted a most unusual movement, combining the character of a rondo at moderate tempo with elements of variation, all presented with elegance and grace.

Ludwig van Beethoven
Trio in E-flat for piano, violin, and cello, Opus 1, No. 1

The piano trio, consisting of piano, violin, and cello, grew out of a popular mode of domestic music-making in the classical era, the "accompanied sonata." We tend to think of the piano as the "accompaniment," but in the eighteenth-century it was the other way around. The sonata was conceived for keyboard but could, if desired, be accompanied by violin or cello or both. In such a case, the violin would play along with the top melody line, while the cello doubled the bass line. Ultimately it was Beethoven who, in his Opus 1, elevated the piano trio to full equality of significance with the more "important" forms by adding an extra movement (here a minuet) and by completely freeing the stringed instruments from their earlier dependence on the keyboard.

Beethoven published a number of pieces early in his career before issuing something he deemed worthy of an opus number. There has long been the suspicion that Beethoven brought one or more of the three trios eventually published as Opus 1 with him, already finished, from Bonn to Vienna in 1792. But there is also evidence that much work on them was done in his new home. The three trios were first performed at one of the soirées of Beethoven's patron Prince Lichnowsky (to whom the published set would be dedicated) in the presence of Haydn late in 1793 or 1794, shortly before Haydn left for England. Haydn spoke warmly of the works, but advised Beethoven not to publish the trio in C minor, which he felt was too advanced to be accepted by the general public. Beethoven was somewhat angered by Haydn's remarks, ascribing them to jealousy on the part of the older composer. In any case, he did not rush into print. It was another year and a half before their publication, when Beethoven chose to identify them as "Opus 1," an explicit sign that he was now ready to be taken seriously as a composer.

In many respects the first trio of the set (in E-flat) recalls the textures and gestures of the decades just past, starting with a rising arpeggio theme familiar from the time of the Mannheim symphonists in the middle of the century. But Beethoven considerably expands the formal shape of the sonata-allegro first movement, by making his secondary theme a quiet contrast to the brilliance of the first, and by means of a closing theme that alternates staccato rising scales with lyric snippets. This opening movement reveals a personality of striking energy. Most dramatic perhaps (and strongly pointing to the future) is the extension of the coda into a dramatic new development, raising the dramatic power of the movement's conclusion.

The Adagio cantabile is cast in a lyric sonata-form movement in A-flat, building to a passionate climax in the development. The recapitulation is richly ornamented. The scherzo is obsessively monothematic (a trick learned, perhaps, from Haydn, though one that Beethoven took to his heart), yet spirited. The Trio is gentler in

character, with sustained lines in the strings against fleet piano figures.

The finale sets off in an ebullient mood, with a jaunty leap of a tenth in the piano. This upward-reaching gesture is balanced by the more measured descent of the secondary theme. Combining elements of sonata and rondo, the movement maintains a mood of high good humor and boundless energy.

—Notes by Steven Ledbetter

Born in Oxford, England, **Ronan Lefkowitz** joined the Boston Symphony Orchestra in 1976. Mr. Lefkowitz is a graduate of Brookline High School and Harvard College; among his teachers were Gerald Gelbloom, Max Rostal, Luise Vosgerchian, Joseph Silverstein, and Szymon Goldberg. In 1972 he won the Gingold-Silverstein Prize at the Tanglewood Music Center, where he now coaches chamber music. In 1986 he performed the American premiere of Lutosławski's *Chain 2* for violin and chamber orchestra as part of the Festival of Contemporary Music at Tanglewood; he later played the piece under the composer's direction in its BSO premiere. Mr. Lefkowitz has concertized extensively on both sides of the Atlantic as first violinist of the Hawthorne String Quartet, which also includes his BSO colleagues Si-Jing Huang, Mark Ludwig, and Sato Knudsen.

Violinist **Si-Jing Huang** joined the BSO at the beginning of the 1989-90 season, having graduated from the Juilliard School of Music in New York in May 1989. Mr. Huang's numerous scholarships and awards included the Lincoln Center Scholarship; he was also a winner of the Young Concert Artists Auditions held in Hawaii. Mr. Huang's teachers included Glenn Dicterow and Dorothy DeLay, as well as his father, Da-Ying Huang. A former member of the Juilliard Orchestra, he has participated in the chamber music festivals at Aspen and Taos, toured the United States with the Classical String Players, and has performed internationally with the Hawthorne String Quartet.

Born in Baltimore in 1955, cellist **Sato Knudsen** joined the Boston Symphony in 1983. His teachers included David Soyer at Bowdoin College and Stephen Geber, Robert Ripley, and Madeleine Foley at the New England Conservatory of Music. He also attended the Piatigorsky Seminar in Los Angeles and was a Fellow for two summers at the Tanglewood Music Center. Before joining the BSO Mr. Knudsen was associate principal cellist of the San Antonio Symphony for three years, performing before that with the Boston Pops Orchestra, Boston Opera Company, New Hampshire Symphony, and Worcester Symphony. As cellist with the Anima Piano Trio he performed at Carnegie Recital Hall and Jordan Hall, throughout New England, and on radio stations WQXR-FM in New York and WGBH-FM in Boston. Since the 1988-89 season he has occupied the Esther S. and Joseph M. Shapiro Chair in the second stand of the Boston Symphony Orchestra's cello section.

Originally from Iowa, pianist **Deborah DeWolf Emery** holds her bachelor of music degree from Oberlin and studied in master classes with André Watts at Tanglewood in 1973. She has been active as a freelance musician since graduating from college. Since moving to Boston with her husband, former BSO trumpet player Steven Emery, she has performed chamber music regularly with members of the Boston Symphony and other Boston-area musicians. A member of the Boston chamber ensemble Callisto, Ms. Emery also performs as an extra player with the Boston Symphony and Boston Pops orchestras. Before coming to Boston she was orchestra pianist with the Kansas City Philharmonic and Columbus (Ohio) Symphony and worked with Lyric Opera of Kansas City and Opera Columbus.

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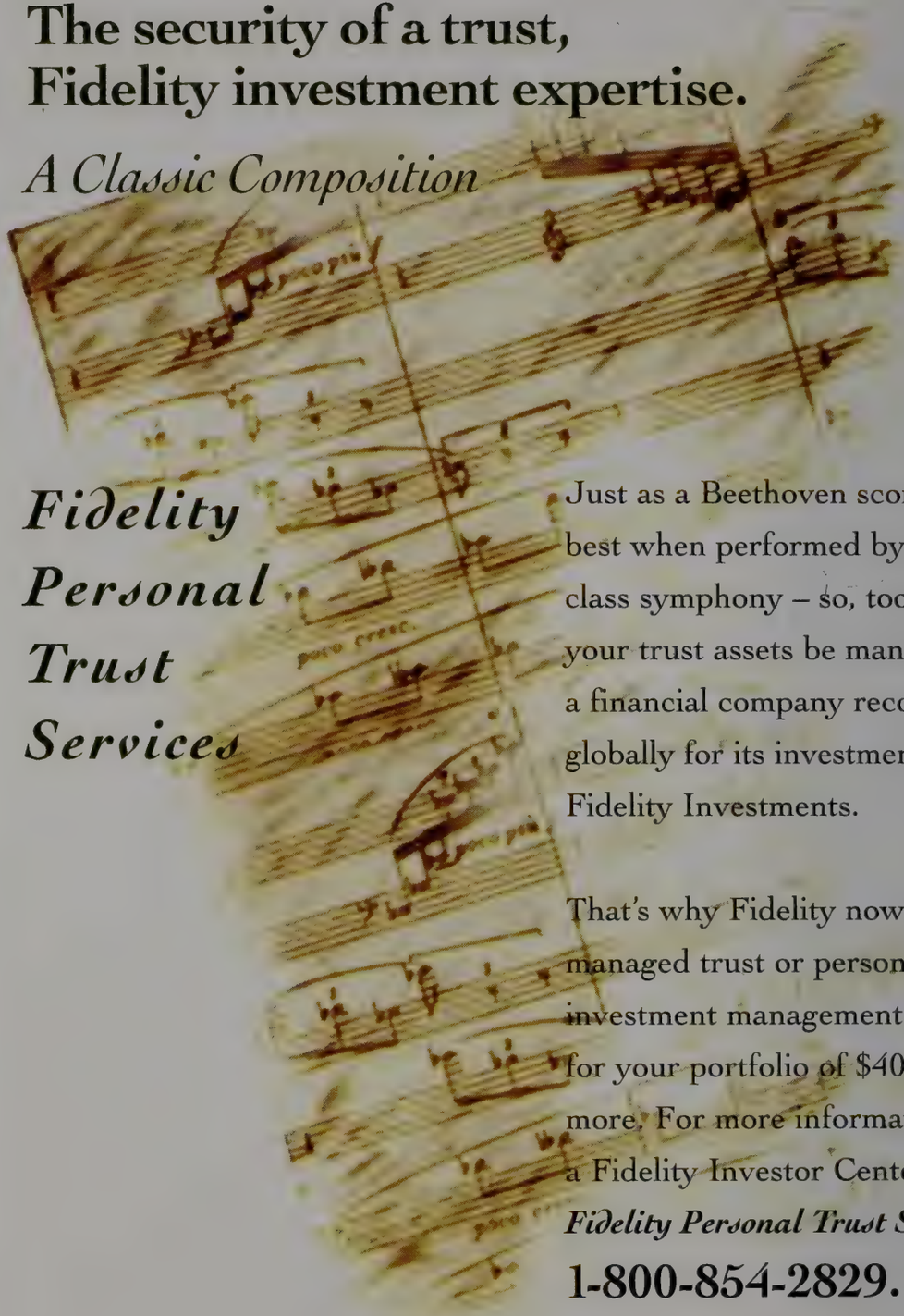


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A Tribute to Roland Hayes



As part of the citywide tribute next month to the famous tenor Roland Hayes, the Boston Symphony Orchestra will honor him with concerts on February 1, 2, and 3. In connection with this tribute the Boston Symphony Archives has mounted an exhibit that explores the life and career of the famous African-American tenor, who began his distinguished career in Boston in 1917. Photographs, letters, programs, awards, and other memorabilia, including a bronze bust by Renee Vautier and a fur coat worn by Roland Hayes, are on exhibit in the two Archives display cases in the Cohen Wing lobby. The Boston Symphony Orchestra would like to thank the following individuals and organizations for making materials available to us: Afrika Hayes-Lambe, Allan Keiler, A. Fred Prager, and the Boston Public Library. The Boston Public Library has mounted a more extensive exhibit, entitled "Roland Hayes: The Man and the Artist," on view in the Koussevitzky Room in the Research Library through March 1, 1996. For more information on that exhibit call (617) 536-5400, ext. 285.

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Boston Symphony Orchestra concerts are funded in part by the National Endowment for the Arts and the Massachusetts Cultural Council, a state agency.

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BSO

Seiji Ozawa and the BSO to Tour North America Sponsored by NEC February 6-16, 1996

From Tuesday, February 6, through Friday, February 16, Seiji Ozawa and the Boston Symphony Orchestra will tour North America, performing concerts in Toronto, Ann Arbor, Chicago, Kansas City (MO), Fort Worth, San Francisco, Palm Desert (CA), and Cerritos (CA). Tour repertory will include Beethoven's Symphony No. 4, Strauss's *An Alpine Symphony*, and Mahler's Symphony No. 2, *Resurrection*. NEC is the corporate sponsor of the BSO's North American tour. NEC has previously sponsored Seiji Ozawa and the Boston Symphony Orchestra in eight national and international tours since 1986, including tours to Europe, Japan and Hong Kong, North America, and South America.

"A Tribute to Roland Hayes" February 1, 2, and 3, 1996 at Symphony Hall

As part of a city-wide collaboration organized by the BSO and involving numerous Boston-area institutions, Seiji Ozawa and the Boston Symphony Orchestra will perform "A Tribute to Roland Hayes" on Thursday, Friday, and Saturday, February 1, 2, and 3, 1996, at the start of Black History Month, with a special Open Rehearsal ($5 general admission) on Wednesday, January 31. Tenor Roland Hayes (1887-1977) began his career in Boston in 1917. With his Boston Symphony appearances in November 1923, he became the first African-American concert singer to appear with a major American orchestra. The leading African-American concert singer from the 1920s to the 1940s, Hayes paved the way for future generations of African-American artists who followed.

For this unique tribute, tenor Vinson Cole will be featured with Mr. Ozawa and the BSO in a selection of repertoire performed by Roland Hayes with the orchestra: the aria "Un aura amorosa" from Mozart's *Così fan tutte*, Mozart's concert aria "Or che il dover... Tali e cotanti sono," and Busoni's orchestration of Liszt's Petrarch Sonnet No. 104, "Pace non trovo." In addition, soprano Faye Robinson will be featured in the world premiere of George Walker's *Lilacs* for soprano and orchestra. Named for the famous Whitman poem "When Lilacs Last in the Dooryard Bloom'd," *Lilacs* was commissioned by the BSO in tribute to Roland Hayes with funding from AT&T. To conclude the program—which also includes William Grant Still's *In Memoriam: The Colored Soldiers who Died for Democracy*—Mr. Cole and Ms. Robinson will join Seiji Ozawa and the orchestra in a selection of African-American spirituals with which Roland Hayes was identified.

Among related activities, the BSO's Youth Activities Department, with additional funding from WCVB-TV, the Massachusetts Cultural Council, and the Polaroid Foundation, has produced "The Quiet Hero," an extensive educational program on Roland Hayes including an educational video produced by WCVB-TV, and distributed free to the Massachusetts Public Schools. Other Boston-area institutions participating in the Roland Hayes Tribute during Black History Month include the the African Meeting House, the Boston Public Library, Boston University's School for the Arts, the Isabella Stewart Gardner Museum, and the New England Conservatory of Music. For further information, please call the BSO's Youth Activities Department at (617) 638-9375.

Art in Support of Art

During the 1995-96 season, the BSO is continuing the tradition of exhibiting art works in the Cabot-Cahners Room on the first-balcony level of Symphony Hall. Sponsored by the Boston Symphony Association of Volunteers, the exhibitions are intended for the enjoyment of both concertgoers and art collectors, providing opportunities to add to their collection or encourage their involvement with art.

On display through February 26 is "Floral Fantasia," an exhibition of recent paintings by Ron Hayes, all inspired by flowers, whether stationary, in motion, in shadow, wind, or water. These varied images of color, light, and beauty will lift spirits in the depth of winter and heighten the prospect of spring.

Lisa Bernier, age 4, sees The Nutcracker and decides to become a ballerina.

Parents are supportive but concerned–unlike her sisters, she has two left feet.

Begins lessons with renowned dancer.

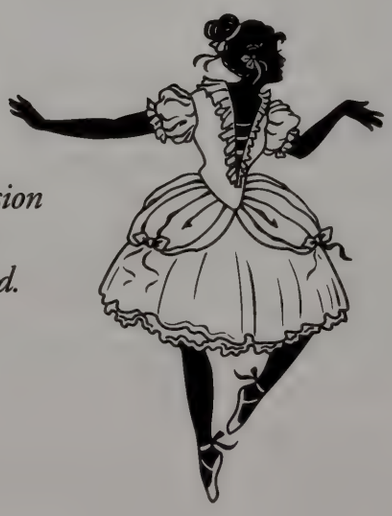
By age 14, starts to display the grace her family is known for.

Learns all of her mentor's best steps.

Enters college to study the performing arts.

Joins a dance troupe and starts touring the country.

Age 23, Lisa dances the part of the Sugarplum Fairy.



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Spanning three decades, Ron Hayes's paintings have undergone changes from political realism and abstraction to landscape (both real and imaginary), and now to flowers. Professor Hayes teaches at the Massachusetts College of Art; his paintings are in numerous public and private collections. Please contact the Volunteer Office at (617) 638-9390 for further information. Remember, the orchestra benefits from the sale of every artwork.

In Case of Snow. . .

To find out the status of a Boston Symphony concert and options available to you in case of a snow emergency, BSO subscribers and patrons may call a special Symphony Hall number. Patrons may dial (617) 638-9495 at any time for a recorded message regarding the current status of a concert.

"Suppers at Symphony" Welcome Patrons to "The Supper Club"

The BSO's "Suppers at Symphony," sponsored by theBoston Symphony Association of Volunteers, take on a new dimension in 1996 with the introduction of "The Supper Club." Now patrons at evening subscription concerts may enjoy a catered buffet dinner in Higginson Hall before *all* BSO performances. Please note that Supper Concerts, featuring a chamber music performance by BSO members, and Supper Talks, featuring a talk by a member of the BSO family or Boston's cultural community, will continue as scheduled. Doors open at 5:30 for all suppers for à la carte cocktails and conversation. Dinner is served at 6:15 on Supper Club and Supper Talk evenings (the talk follows at 7). Supper concert evenings begin with a chamber concert at 6 p.m. in the Cabot-Cahners Room, with dinner following at 7 in Higginson Hall.

In the weeks ahead "The Supper Club" will be open on Thursday, February 22, Saturday, February 24, Saturday, March 2, Saturday, March 9, and Saturday, March 16. Upcoming Supper Concerts will feature music of Mozart and Reger (Tuesday, February 27, and Thursday, February 29) and music of Barber and Mozart (Saturday, March 23, and Tuesday, March 26). Speakers for upcoming Supper Talks include Jonathan McPhee, Conductor of the Boston Ballet Orchestra (Tuesday, January 30), Dr. Rawn Spearman, a former student of Roland Hayes, now Professor Emeritus at the College of Fine Arts, University of Massachusetts at Lowell, (Thursday, February 1), Afrika Hayes, the daughter of Roland Hayes (Saturday, February 3), and composer Sam Headrick of Boston University (Friday, February 23).

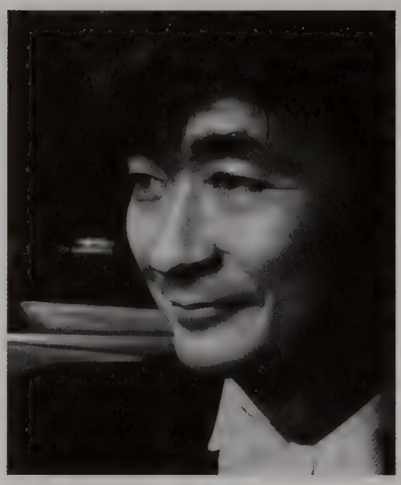
BSO Members in Concert

BSO violinist Jerome Rosen is the pianist for three Sunday-afternoon concerts devoted to chamber music of Brahms—the violin sonatas, the cello sonatas, the clarinet sonatas, and more—with Valeria Vilker Kuchment, violin, Julie Vaverka, clarinet, and Owen Young, cello. All three concerts take place at the First and Second Church of Boston, 66 Marlborough Street. The first concert is on Sunday, January 28, at 2:30 p.m. The series continues on Sunday, March 17, and Sunday, May 5. Admission to each concert is $13. For more information call (617) 876-7855.

Founded by BSO percussionist Frank Epstein and composed largely of BSO musicians, Collage New Music performs music of Roger Sessions, Gunther Schuller, Mario Davidovsky, and Yehudi Wyner on Sunday, January 28, at 8 p.m. at the C. Walsh Theatre, Suffolk University, 55 Temple Street on Beacon Hill. Soprano Dominique Labelle is featured. Tickets are $12 ($6 students and seniors). For more information call (617) 573-8680.

The Boston Classical Orchestra, Harry Ellis Dickson, Music Director, performs Schubert's *Zwillingsbrüder* Overture and Symphony No. 5, Mozart's *Exsultate, jubilate* with 1994 Metropolitan Opera Auditions-winning soprano Sheryl Heather Cohen, and the suite from Mendelssohn's incidental music to *A Midsummer Night's Dream* on Friday, February 2, at 8 p.m. and Sunday, February 4, at 3 p.m. Tickets are $27, $23, and $17 ($2 discount for seniors, $5 discount for students). For more information call (617) 426-2387.

SEIJI OZAWA



Seiji Ozawa is now in his twenty-third season as music director of the Boston Symphony Orchestra. Mr. Ozawa became the BSO's thirteenth music director in 1973, after a year as music adviser; his tenure with the Boston Symphony is the longest of any music director currently active with an American orchestra. In his more than two decades as music director, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts at Symphony Hall and Tanglewood, on tours to Europe, Japan, Hong Kong, China, and South America, and across the United States, including regular concerts in New York. Mr. Ozawa has upheld the BSO's commitment to new music through the commissioning of new works, including a series of centennial commissions marking the orchestra's hundredth birthday in 1981, and a series of works celebrating the fiftieth anniversary in 1990 of the Tanglewood Music Center, the orchestra's summer training program for young musicians. In addition, he has recorded more than 130 works with the orchestra, representing more than fifty different composers, on ten labels.

Mr. Ozawa has led the orchestra in European tours on seven occasions since 1976, including the orchestra's first tour devoted exclusively to appearances at the major European music festivals, in 1979; concerts in the fall of 1981 as part of the BSO's centennial tour of Europe and Japan; and further tours in 1984, 1988, and 1991. The most recent European tour under Mr. Ozawa's direction took place in December 1993, with concerts in London, Paris, Madrid, Vienna, Milan, Munich, and Prague. Mr. Ozawa and the orchestra have appeared in Japan on five occasions since 1978, most recently in December 1994, as part of a tour that also included concerts in Hong Kong. Mr. Ozawa led the orchestra in its first tour to South America in October 1992. Major tours of North America have included a March 1981 tour celebrating the orchestra's centennial, a tour to the midwestern United States in March 1983, and an eight-city tour spanning the continent in the spring of 1991. The orchestra's next North American tour is scheduled for February 1996, with nine concerts to take place in Toronto and across the United States.

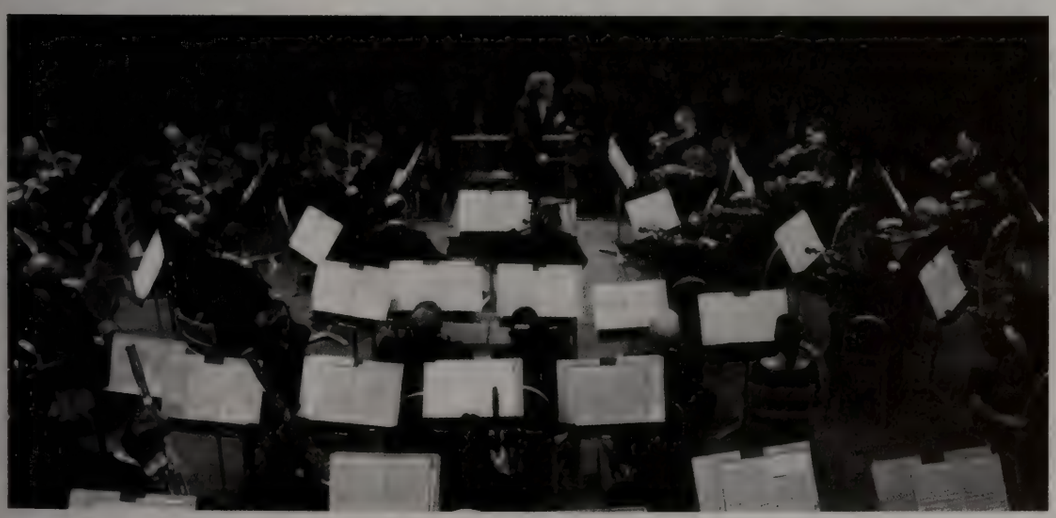
In addition to his work with the Boston Symphony, Mr. Ozawa appears regularly with the Berlin Philharmonic, the New Japan Philharmonic, the London Symphony, the Orchestre National de France, the Philharmonia of London, and the Vienna Philharmonic. He made his Metropolitan Opera debut in December 1992, appears regularly at La Scala and the Vienna Staatsoper, and has also conducted opera at the Paris Opera, Salzburg, and Covent Garden. In September 1992 he founded the Saito Kinen Festival in Matsumoto, Japan, in memory of his teacher Hideo Saito, a central figure in the cultivation of Western music and musical technique in Japan, and a co-founder of the Toho School of Music in Tokyo. In addition to his many Boston Symphony recordings, Mr. Ozawa has recorded with the Berlin Philharmonic, the Chicago Symphony, the London Philharmonic, the Orchestre National, the Orchestre de Paris, the Philharmonia of London, the Saito Kinen Orchestra, the San Francisco Symphony, the Toronto Symphony, and the Vienna Philharmonic, among others.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music, where he was a student of Hideo Saito. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France. Charles Munch, then music director of the Boston Symphony Orchestra, subsequently invited him to attend the Tanglewood Music Center, where he won the Koussevitzky Prize for outstanding student conductor in 1960. While a student of Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, who appointed him assistant conductor of the New York Philharmonic for the 1961-62 season. He made his first professional concert appearance in North America in January 1962, with the San Fran-

cisco Symphony. He was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. He conducted the Boston Symphony Orchestra for the first time in 1964, at Tanglewood, and made his first Symphony Hall appearance with the orchestra in January 1968. In 1970 he became an artistic director of Tanglewood.

Mr. Ozawa recently became the first recipient of Japan's Inouye Sho ("Inouye Award"). Created to recognize lifetime achievement in the arts, the award is named after this century's preeminent Japanese novelist, Yasushi Inouye. In September 1994 Mr. Ozawa received his second Emmy award, for Individual Achievement in Cultural Programming, for "Dvořák in Prague: A Celebration," with the Boston Symphony Orchestra. He won his first Emmy for the Boston Symphony Orchestra's PBS television series "Evening at Symphony." Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.

Mr. Ozawa's compact discs with the Boston Symphony Orchestra include, on Philips, the complete cycle of Mahler symphonies, Mahler's *Kindertotenlieder* with Jessye Norman, Bartók's Concerto for Orchestra and *The Miraculous Mandarin,* Richard Strauss's *Elektra* with Hildegard Behrens in the title role, and Schoenberg's *Gurrelieder* with Jessye Norman, James McCracken, and Tatiana Troyanos. New on EMI is "The American Album" with Itzhak Perlman, including music for violin and orchestra by Bernstein, Barber, and Foss. Recordings on Deutsche Grammophon include Mendelssohn's complete incidental music to *A Midsummer Night's Dream*, with Kathleen Battle, Frederica von Stade, and members of the Tanglewood Festival Chorus; violin concertos of Bartók and Moret with Anne-Sophie Mutter; concertos by Shostakovich and Schumann with violinist Gidon Kremer; Poulenc's *Gloria* and *Stabat mater* with Kathleen Battle; and Liszt's two piano concertos and *Totentanz* with Krystian Zimerman. Other recordings include Rachmaninoff's Third Piano Concerto with Evgeny Kissin, Tchaikovsky's opera *Pique Dame*, with Mirella Freni, Maureen Forrester, Vladimir Atlantov, Sergei Leiferkus, and Dmitri Hvorostovsky, and Berlioz's *Requiem*, with tenor Vinson Cole and the Tanglewood Festival Chorus, on RCA Victor Red Seal; "The Dvořák Concert from Prague," with Rudolf Firkušný, Yo-Yo Ma, Itzhak Perlman, and Frederica von Stade, on Sony Classical (audio and video); music for piano left-hand and orchestra by Ravel, Prokofiev, and Britten with Leon Fleisher, Strauss's *Don Quixote* with Yo-Yo Ma, and, on one disc, Britten's *Young Person's Guide to the Orchestra*, Prokofiev's *Peter and the Wolf*, and Saint-Saëns' *Carnival of the Animals*, also on Sony Classical and Beethoven's five piano concertos and Choral Fantasy with Rudolf Serkin, on Telarc.



BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

BOSTON SYMPHONY ORCHESTRA 1995-96

Seiji Ozawa
Music Director
Music Directorship endowed by John Moors Cabot

Bernard Haitink
Principal Guest Conductor



First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Assistant Concertmaster
Robert L. Beal, and Enid L. and Bruce A. Beal chair, endowed in perpetuity in 1980

Laura Park
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

°Lucia Lin
Forrest Foster Collier chair

Leo Panasevich
Carolyn and George Rowland chair

Gottfried Wilfinger
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

Alfred Schneider
Muriel C. Kasdon and Marjorie C. Paley chair

Raymond Sird
Ruth and Carl Shapiro chair, fully funded in perpetuity

Ikuko Mizuno
David and Ingrid Kosowsky chair

Amnon Levy
Theodore W. and Evelyn Berenson Family chair

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*Sheila Fiekowsky
*Jennie Shames
*Valeria Vilker Kuchment
*Tatiana Dimitriades
*Si-Jing Huang
*Nicole Monahan

Second Violins

Marylou Speaker Churchill
Principal
Fahnestock chair

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
*Harvey Seigel
Ronan Lefkowitz
*Nancy Bracken
*Aza Raykhtsaum
*Bonnie Bewick
*James Cooke

*Victor Romanul
Bessie Pappas chair
*Catherine French

Violas

§Charles Pikler
Guest Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Hui Liu
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Ronald Wilkison
Lois and Harlan Anderson chair

Robert Barnes
Burton Fine
Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
Mark Ludwig
*Rachel Fagerburg
*Edward Gazouleas
*Kazuko Matsusaka

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Esther S. and Joseph M. Shapiro chair

Joel Moerschel
Sandra and David Bakalar chair

*Ronald Feldman
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

Luis Leguía
Robert Bradford Newman chair

Carol Procter
Lillian and Nathan R. Miller chair

*Jerome Patterson
Charles and JoAnne Dickinson chair

*Jonathan Miller
Rosemary and Donald Hudson chair

*Owen Young
John F. Cogan, Jr., and Mary Cornille chair

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Joseph Hearne
Leith Family chair, fully funded in perpetuity

John Salkowski
Joseph and Jan Brett Hearne chair

*Robert Olson
*James Orleans
*Todd Seeber

**Participating in a system of rotated seating*
‡*On sabbatical leave*
°*On leave*
§*Substitute player*

*John Stovall
*Dennis Roy

Flutes
Elizabeth Ostling
Acting Principal
Walter Piston chair, endowed in perpetuity in 1970
§Wolfgang Breinschmid
Guest Principal
Fenwick Smith
Myra and Robert Kraft chair, endowed in perpetuity in 1981

Assistant Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo
Geralyn Coticone
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979

Oboes
‡Alfred Genovese
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
§Mark McEwen
Keisuke Wakao
Assistant Principal

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews
Thomas Martin
Associate Principal & E-flat clarinet

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Roland Small
Richard Ranti
Associate Principal

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
Charles Kavalovski
Principal
Helen Sagoff Slosberg chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
‡Daniel Katzen
Elizabeth B. Storer chair
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

Trumpets
Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman
Ford H. Cooper chair
Timothy Morrison
Associate Principal
Thomas Rolfs

Trombones
Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter

Bass Trombone
Douglas Yeo

Tuba
Chester Schmitz
Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani
Everett Firth
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion
Thomas Gauger
Peter and Anne Brooke chair, fully funded in perpetuity
Frank Epstein
Peter Andrew Lurie chair
J. William Hudgins
Timothy Genis
Assistant Timpanist

Harps
Ann Hobson Pilot
Principal
Willona Henderson Sinclair chair
Sarah Schuster Ericsson

Librarians
Marshall Burlingame
Principal
Lia and William Poorvu chair
William Shisler
James Harper

Assistant Conductor
Richard Westerfield
Anna E. Finnerty chair

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Thursday, January 25, at 8
Friday, January 26, at 8
Saturday, January 27, at 8

SEIJI OZAWA conducting

BEETHOVEN — Symphony No. 4 in B-flat, Opus 60

Adagio – Allegro vivace
Adagio
Allegro vivace
Allegro ma non troppo

INTERMISSION

STRAUSS — *An Alpine Symphony*, Opus 64

Night – Sunrise – The Ascent – Entry into the Wood – Wandering by the Brook – At the Waterfall – Apparition – On Flowery Meadows – On the Alm – Through Thicket and Undergrowth on the Wrong Path – On the Glacier – Dangerous Moments – On the Summit – Vision – The Fog Rises – The Sun Gradually Becomes Obscured – Elegy – Calm Before the Storm – Thunderstorm, Descent – Sunset – Dying Away of Sound – Night

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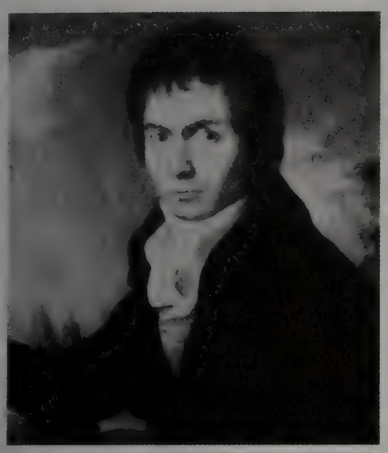
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Ludwig van Beethoven
Symphony No. 4 in B-flat, Opus 60



Ludwig van Beethoven was baptized in Bonn, Germany, on December 17, 1770, and died in Vienna on March 26, 1827. He composed his Fourth Symphony during the summer and early fall of 1806, leading the first performance, a private one, at the Vienna town house of Prince Lobkowitz in early March 1807, and conducting the first public performance at the Vienna Burgtheater on April 13, 1808. Theodor Eisfeld and the Philharmonic Society gave the first American performance at the Apollo Rooms in New York on November 24, 1849. Georg Henschel led the first Boston Symphony performances during the orchestra's inaugural season, on December 2 and 3, 1881. It has also been played at BSO concerts under Wilhelm Gericke, Arthur Nikisch, Emil Paur, Karl Muck, Max Fiedler, Pierre Monteux, Serge Koussevitzky, Ernest Ansermet, Charles Munch, Eugene Ormandy, Erich Leinsdorf, William Steinberg, Seiji Ozawa, Okko Kamu, Andrew Davis, Kurt Masur, Michael Tilson Thomas, Marek Janowski, John Eliot Gardiner (the most recent Tanglewood performance, in July 1993), and Franz Welser-Möst (the most recent subscription performances, in November 1993). The symphony is scored for one flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings.

At the end of the nineteenth century, George Grove wrote that "The Fourth Symphony has been, like the Eighth, more or less under a cloud. Of its history less is, perhaps, known than that of any other of the nine...At any rate, the B-flat Symphony is a complete contrast to both its predecessor and successor, and is as gay and spontaneous as they are serious and lofty. And this, perhaps, is one reason for the fact that No. 4 has never yet had justice done it by the public." Nowadays the Fourth has moved closer to achieving its rightful place in the concert hall, but it is still generally accurate to say that Beethoven's even-numbered symphonies, except for the perennially popular *Pastoral*, No. 6, suggest less of what the public takes Beethoven to be about than do the *Eroica*, the Fifth, the Seventh, and the Ninth. In fact, the boisterous Second and the witty, rollicking Eighth continue to be heard much less frequently than they deserve.

The works Beethoven completed in the last half of 1806—the Fourth Symphony, the Violin Concerto, and the Fourth Piano Concerto among them—were finished rather rapidly by the composer following his extended struggle with the original version of *Fidelio*, which had occupied him from the end of 1804 until April 1806. The most important orchestral work Beethoven had produced before this time was the *Eroica*, in which he had overwhelmed his audiences with a forceful new musical language reflecting both his own inner struggles in the face of impending deafness and his awareness of the political atmosphere surrounding him. The next big orchestral work to embody this "heroic" style—with a striking overlay of defiance as well—would be the Fifth Symphony, which had begun to germinate in 1804, was worked out mainly in 1807, and was completed in 1808. But in the meantime, a more relaxed sort of expression began to emerge, emphasizing a heightened sense of repose, a broadly lyric element, and a more spacious approach to musical architecture. The Fourth Symphony, the Violin Concerto, and the Fourth Piano Concerto share these characteristics to varying degrees, but it is important to realize that these works, though completed around the same time, do not represent a unilateral change of direction in Beethoven's approach to music, but, rather, the emergence of a particular element which appeared strikingly at this time. Sketches for the Violin Concerto and the Fifth Symphony in fact occur side

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by side, and that the two aspects—lyric and aggressive—of Beethoven's musical expression are not entirely separable is evident also in the fact that ideas for both the Fifth and the *Pastoral* symphonies appear in the *Eroica* sketchbook of 1803-04. These two symphonies—the one strongly assertive, the other more gentle and subdued—were not completed until 1808, two years after the Violin Concerto. And it appears that Beethoven actually interrupted work on his Fifth Symphony so that he could compose the Fourth in response to a commission from the Silesian Count Franz von Oppersdorff, whom he had met through Prince Carl von Lichnowsky, one of his most important patrons during the early years in Vienna and the joint dedicatee, together with Count Razumovsky, of the Fifth and Sixth symphonies.

So Beethoven's Fourth Symphony partakes successfully and wonderfully of both these worlds, combining a relaxed and lyrical element with a mood of exuberantly aggressive high spirits. The key is B-flat, which suggests—insofar as we can describe the effects of different musical keys—a realm of spaciousness, relaxation, and warmth, in contrast, for example, to the "heroic" E-flat of the Third Symphony and the *Emperor* Concerto, the "defiant" C minor of the Fifth, and the "heaven-storming" D minor of the Ninth.

Beethoven actually begins the first movement with an Adagio introduction in a mysteriously pianissimo B-flat minor, and the mystery is heightened as the music moves



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toward B-*natural*, via the enharmonic interpretation of G-flat to F-sharp, until trumpets and drums force the music back to B-flat, and to the major mode, of the Allegro vivace. (This same gambit will be repeated on a larger scale as the music of the Allegro moves from the development into the recapitulation, at which point, once again, the timpani will play a crucial role in telling us where we belong—this time with an extended drum-roll growing through twenty-two measures from a pianissimo rumble to a further nine measures of thwacking fortissimo.) Once the Allegro is underway, all is energy and motion, with even the more seemingly relaxed utterances of the woodwinds in service to the prevailing level of activity. One more word about the first movement: one wants the exposition-repeat here, not just for the wonderful jolt of the first ending's throwing us back to the home key virtually without notice, but also for the links it provides to the end of the introduction and the beginning of the coda.

The E-flat major Adagio sets a *cantabile* theme against a constantly pulsating accompaniment, all moving at a relaxed pace which allows for increasingly elaborate figuration in both melody and accompaniment as the movement proceeds. The second theme is a melancholy and wistful song for solo clarinet, all the more effective when it reappears following a fortissimo outburst from full orchestra. The scherzo, another study in motion, is all ups and downs. Beethoven repeats the Trio in its entirety following the scherzo *da capo* (a procedure he will follow again in the third movement of the Seventh Symphony). A third statement of the scherzo is cut short by an emphatic rejoinder from the horns.

The whirlwind finale (marked "Allegro ma non troppo," "Allegro, but not too..."—the speed is built into the note values, and the proceedings shouldn't be rushed by an overzealous conductor) is yet another exercise in energy, movement, and dynamic contrasts. Carl Maria von Weber, who didn't much like this symphony when he was young and it was new, imagined the double bass complaining: "I have just come from the rehearsal of a Symphony by one of our newest composers; and though, as you know, I have a tolerably strong constitution, I could only just hold out, and five minutes more would have shattered my frame and burst the sinews of my life. I have been made to caper about like a wild goat, and to turn myself into a mere fiddle to execute the no-ideas of Mr. Composer." Beethoven's approach in this movement is wonderfully tongue-in-cheek and "no-holds-barred": the solo bassoon, leading us into the recapitulation, is asked to play "*dolce*" ("sweetly") when he's probably thankful just to get the notes in, and only at the very end is there a brief moment of rest to prepare the headlong rush to the final cadence.

—Marc Mandel

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Richard Strauss
An Alpine Symphony, Opus 64



Richard Georg Strauss was born in Munich on June 11, 1864, and died in Garmisch-Partenkirchen, Bavaria, on September 8, 1949. The composer's earliest sketches for An Alpine Symphony *(*Eine Alpensinfonie*) date from 1911. He began the orchestration on November 1, 1914, and completed the score on February 8, 1915, himself leading the first performance with the orchestra of the Dresden Hofkapelle on October 28, 1915, at the Philharmonie in Berlin. The score is dedicated to Count Nicolaus Seebach, director of the Royal Opera in Dresden. The first performance of* An Alpine Symphony *in the United States was given by the Philadelphia Orchestra under Leopold Stokowski on April 28, 1916; by the end of that year it had also been played by the New York Philharmonic, the Chicago Symphony, and the Minneapolis Symphony. Serge Koussevitzky gave the first Boston Symphony performances on December 18 and 19, 1925, with repetitions the first week of January 1926 both in Boston and New York. Koussevitzky programmed the work again in March 1930, since which time the Boston Symphony has played it on just three occasions: André Previn's subscription performances in October/November 1982, Edo de Waart's Tanglewood performance in July 1987, and Seiji Ozawa's subscription performances in December 1991. The score of* An Alpine Symphony *calls for two flutes, two piccolos (doubling third and fourth flute), two oboes, English horn (doubling third oboe), and heckelphone (bass oboe at these performances), E-flat clarinet, two clarinets in B, one in C, and bass clarinet in B, three bassoons and contrabassoon (doubling fourth bassoon), four horns, four tenor tubas (doubling fifth through eighth horns), four trumpets, four trombones, two bass tubas, two harps ("doubled if possible"), organ, wind machine, thunder machine, glockenspiel, cymbals, bass drum, side drum, triangle, cowbells, tam-tam (three players), celesta, timpani (two players), and strings. Strauss asks for at least twelve first and sixteen second violins, twelve violas, ten cellos, and eight double basses. Also required, offstage, are twelve horns, two trumpets, and two trombones which, "if necessary," may be taken from the main orchestra. Strauss asks that the flute, oboe, E-flat clarinet, and C clarinet parts be doubled from rehearsal number 94 (just before "The Fog Rises") to the end of the score. He also recommends use of "Samuel's Aerophon" to assist the wind players with their long sustained notes.* The organist at these performances is James David Christie.*

Upon his return to Boston in September 1911 from summering in Europe, where he had spent time visiting with Richard Strauss at the composer's home in Garmisch, Boston Symphony music director Max Fiedler told an interviewer:

> I only wish that I were going to be able to perform this winter the new symphony on which Strauss is at work. Unfortunately there is no possible chance of it. The work will be one of large dimensions, in two movements. The first is sketched in pencil and not yet scored, while the second is still in the mind of the composer and there is no possibility of its being finished in the next six or eight months. Besides working on this, Strauss is writing a motet for 20 voices, he is composing stage

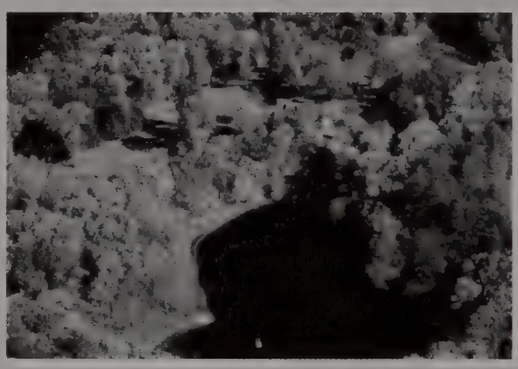
*Writing for the Boston Symphony program in 1925, Philip Hale noted that "the aërophor [sic], or Tonbinde Appar[a]t, an invention of one Samuels, a court musician of Schwerin, is a sort of pump, a bellows worked by the foot of the player, and connected with the wind instrument by a length of rubber tube, so that the sound of a tone can be protracted." Norman Del Mar, in his biography of Strauss, writes that "this alas long-extinct device seems to have supplied oxygen to the distressed player by means of a foot-pump with a tube stretching up to the mouth."



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music for one of Reinhardt's stage plays and is at work on a one-act opera.

He has played for me so far as he could the first movement of his symphony and I have heard enough of it to make me anxious for the day when I will see it on the rack before me in an orchestra rehearsal. He will probably call it the "Alps Symphony." In the first movement he goes up a lofty peak and comes down again. He passes Alpine farms and pastures, huntsmen, peasants singing in the fields and finally he reaches the lofty snow-capped peak.

Then, like the true Strauss that he is, he uses the same music to descend with but with everything diminished to make the descent faster than the ascent. Altogether I think it is going to be a most notable work.

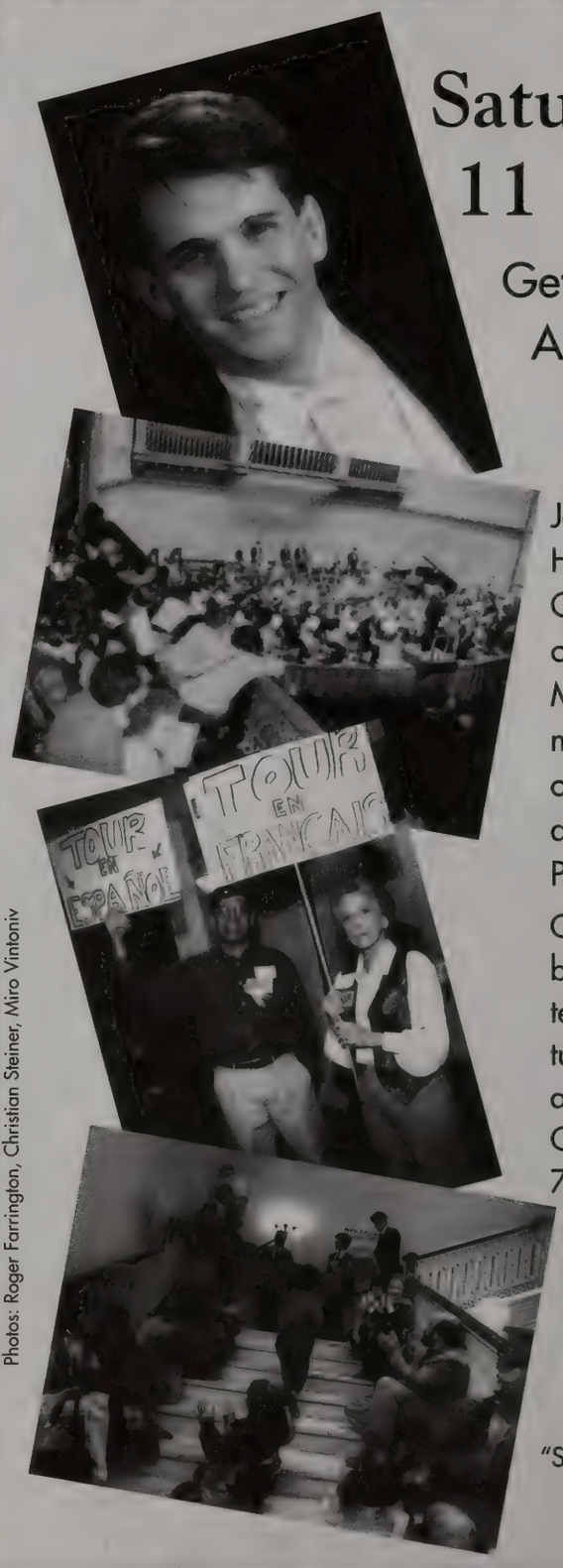
Strauss was at this time concerned with the curious hybrid project that would couple a staging of Molière's *Le Bourgeois gentilhomme* with his own one-act opera *Ariadne auf Naxos* to a text by Hugo von Hofmannsthal, and which would have its none too successful premiere on October 25, 1912, at the Kleines Haus of the Hoftheater, Stuttgart, in a production by Max Reinhardt—only the first stage in a rather long and complicated history of composition and performance.* It was at Reinhardt's Kleines Deutsches Theater in Berlin that Oscar Wilde's *Salome* and, shortly after, the stage version of Hofmannsthal's *Elektra* had been produced; both, of course, provided the source material for Strauss's operas. Also by this time, the first performance of *Der Rosenkavalier*, again to a libretto by Hofmannsthal, on January 26, 1911, at the Court Opera in Dresden had won the heart of the public, and the second great phase of Strauss's composing career—as a composer for the operatic stage—was well established. Behind him was the series of tone poems with which he had secured his reputation as the leading

*The motet to which Fiedler refers is likely the *Deutsche Motette*, Opus 62, for sixteen-part unaccompanied double chorus plus four solo voices, to a text by Friedrich Rückert and completed in 1913.



Hugo von Hofmannsthal and Richard Strauss

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German composer—*Macbeth* (1886; revised 1890 and 1891), *Don Juan* (1889), *Death and Transfiguration* (1889), *Till Eulenspiegel's Merry Pranks* (1895), *Thus Spake Zarathustra* (1896), *Don Quixote* (1897), *Ein Heldenleben* (1898), and, adding insult to injury, as far as his critics were concerned, after the effrontery of portraying himself as *Heldenleben*'s composer-hero, the *Symphonia domestica* (1903), in which the resources of Strauss's huge orchestra were employed to depict a typical day in the life of the composer's family.

It would be another dozen years before the last of Strauss's tone poems appeared: *An Alpine Symphony* would ultimately be composed while Strauss was awaiting from Hofmannsthal material for what after *Ariadne* would be their next major undertaking—*Die Frau ohne Schatten*—although the germ for his final large-scale symphonic work can be traced to a much earlier time, specifically to a boyhood mountain-climbing expedition during which his group lost the way heading up and was drenched in a storm coming down. In 1900, following the completion of *Heldenleben*, Strauss wrote his parents that he had an idea for a symphonic poem "which would begin with a sunrise in Switzerland." But only after he had used the royalties from *Salome* to build his villa at Garmisch with its spectacular Alpine views in 1908, and where he and his wife Pauline* lived for the rest of their lives, did he finally begin sketching the work. On May 15, 1911, he wrote to Hofmannsthal from Garmisch, inquiring how *Frau* was doing, wondering what was happening with the Molière, and complaining that, while waiting, he was in the meantime "torturing [himself] with a symphony—a job that, when all's said and done, amuses me even less than chasing cockroaches." The other project with

*Strauss fell in love with soprano Pauline de Ahna during his summer holiday in 1887. She sang Isolde when Strauss conducted *Tristan* with the opera company at Weimar in January 1892, and she sang the heroine of his first opera, *Guntram*, at its first performance under his baton and also in Weimar, in May 1894. They married on September 10 that year; the four songs of Opus 27 (*Morgen*, *Cäcilie*, *Ruhe, meine Seele*, and *Heimliche Aufforderung*) were his gift to her. Pauline plays an important part in both *Ein Heldenleben* and the *Symphonia domestica*. *Im Abendrot*, the last of Strauss's posthumously published *Four Last Songs*, is a reflection upon their life together. She died in May 1950, less than a year after her husband.



Strauss's villa at Garmisch

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which Strauss was likewise busying himself as a stopgap was the ballet *Josephslegende*, to a scenario by Hofmannsthal, on which he worked from 1912 to 1914, and which was given its premiere at the Paris Opéra by Diaghilev's Russian Ballet on May 14, 1914 (one year after Diaghilev's troupe had danced the first performance of Stravinsky's *Le Sacre du printemps*).

Strauss completed the score of his *Alpine Symphony* on February 8, 1915, dedicating it "in profound gratitude" to Count Nicolaus Seebach, director of the Royal Opera in Dresden, where had been given the premieres of his second opera, *Feuersnot* (1901), then *Salome* (1905), *Elektra* (1909), and *Der Rosenkavalier*; the first performance was given by the Dresden Hofkapelle, but in Berlin, where Strauss was conductor of the Berlin Opera from 1898 to 1908, and where he also conducted concerts with the Berlin Tonkünstler Orchestra and the Berlin Philharmonic (it should be remembered that, like Mahler, Strauss was regarded equally as both composer and conductor). Among the guests invited to the final rehearsal were Humperdinck, Schnabel, Dohnányi, Lhevinne, Lilli Lehmann, and Max Fiedler—no longer music director of the Boston Symphony Orchestra—and it was during rehearsals for the *Alpine Symphony* that the composer commented that he had at last learned how to orchestrate(!).

The premiere went largely unnoticed, but with World War I then in its second year, there were larger issues on people's minds. Strauss was not dissatisfied; on November 10, 1915, he wrote to Hofmannsthal of his plans to visit Vienna with Pauline the following month, adding that "You must hear my *Alpine Symphony* on December 5: it is really good!" And years later, when he was invited to London for a festival of his music in October 1947, he wrote that, of all his orchestral works, he would most have preferred to conduct the *Alpine Symphony*, though in the event—owing to difficulties with the size of the orchestra—he settled for the *Symphonia domestica*.

General opinion has for a long time held that *An Alpine Symphony* represents, with respect to the quality of the tone poems, an even greater decline in Strauss's creative powers than the *Symphonia domestica* before it, just as *Ein Heldenleben* had already suggested to certain minds something of a falling off before that. This notion, coupled with the requirement of a gargantuan orchestra, has resulted in its being only rarely performed.* But *An Alpine Symphony* brings to a close the entire series of purely orchestral pieces begun even earlier than *Macbeth* with the travelogue-in-music, *Aus Italien*, of 1886—thus ending with a return to the same sort of geographical nature-painting he had attempted some thirty years earlier; and it benefits from and is a measure of Strauss's experience with the large-scale operatic orchestras of *Salome*, *Elektra*, and *Der Rosenkavalier*, while serving at the same time as rather grand preparation for *Die Frau ohne Schatten*. It is a spectacular piece of musical pictorialism with numerous clearly and aptly characterized themes and ideas from a composer for whom producing this kind of music was virtually second nature.† And it has an added spiritual dimension, which the composer himself recognized: the death of his friend and contemporary Gustav Mahler (whose music Strauss championed, and in whose music nature-painting plays an extremely significant role) on May 18, 1911, affected Strauss very deeply, and in his notebook Strauss wrote that his *Alpine Symphony* represented "the ritual of purification through one's own strength, emancipation through work, and the adoration of eternal, glorious nature." Following the specific and extremely subjec-

*Del Mar suggests that Strauss's instrumentation reflects the composer's taking for granted the resources of the Wagnerian opera orchestra, citing the twelve offstage horns of *Tristan* and *Tannhäuser*, as well as the twelve offstage trumpets and various wind and percussion ensembles of *Lohengrin*.

†Strauss remarked that he went about composing the *Alpine Symphony* "just as a cow gives milk." According to Del Mar, the composer also "made the extravagant claim in conversation at about this time that he could, if necessary, describe a knife and fork in music."



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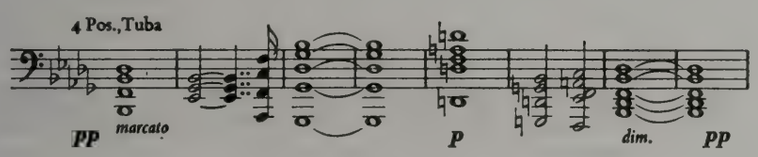
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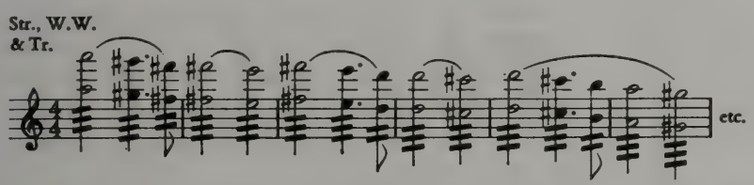
tive pictorialism of the *Alpine Symphony*'s mountain-climbing course from sunrise to sunset, the final two sections of the piece—"*Ausklang*" (not readily translatable; "the dying away of sound" gives some idea) and the return of "*Night*"—suggest that the composer has stepped back, is viewing the mountain, and nature, from outside himself, as it were, from some spiritual distance or remove, and the music closes with an aura of spiritual acceptance and then, finally, awe-inspired objectivity.

But to begin at the beginning—Strauss's *Alpine Symphony* is in a single large movement some fifty minutes in length and divided by headings in the score into twenty-two sections. The first two of these set the scene for the Alpine climbing expedition depicted in the course of the work; the summit of the mountain is reached midway through the journey, and, following the descent through a drenching downpour, the final sections serve as a coda to the whole. Here is a sort of "trail guide":

Strauss begins by depicting deep, mysterious **Nacht** ("Night") with a dark, descending B-flat minor scale through which each added note is sustained so that all sound simultaneously. Trombones and bass tuba solemnly declaim the theme of the mountain, noble, imposing, majestic:



A softly undulating figure in low strings and bassoons leads to a tremendous buildup through the full orchestra (the opening of Wagner's *Rheingold* cannot have been far from the composer's mind) and night gives way to **Sonnenaufgang** ("Sunrise"). The theme of the sun, as heard here, is a glorious melodic outburst built, like the earlier depiction of night, on a descending scale, but now in the major mode, for full orchestra, and punctuated by cymbal crashes:



The texture is enriched by a broad countertheme energized by motion in triplets and taken up by each section of the orchestra. Another buildup, an *accelerando*, and a

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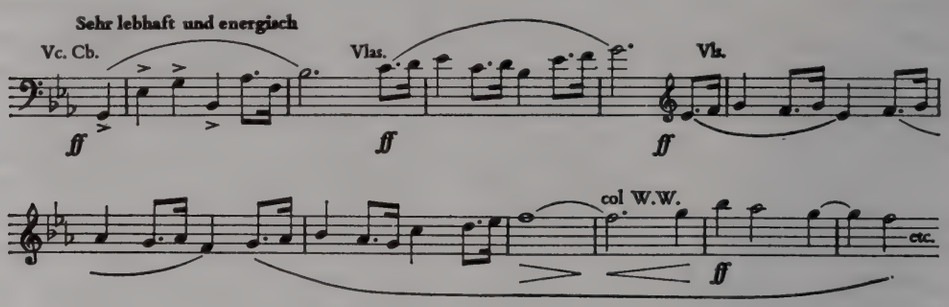
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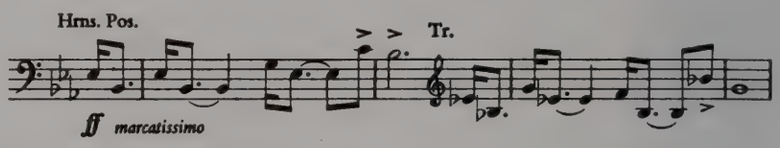
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brief, dramatic pause now set us on our actual journey up the mountain with a quick marching theme (marked "very lively and energetic"):



This begins the section of the score headed **Der Anstieg** ("The Ascent") and serves as a sort of "main theme" for the symphonic movement to follow. This theme is deveoped, leading to a full E-flat major cadence and the entry of another important idea, a pointed fanfare-like motive which Strauss will use to characterize other aspects of the ascent to the peak, particularly during the more rugged moments of the climb:



Now, however, it serves to introduce the sound of a distant hunting party: twelve horns, two trumpets, and two trombones are heard from afar.

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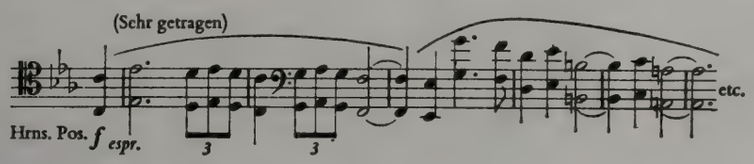
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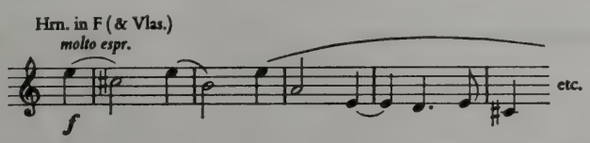
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A sudden change of texture and mood brings our **Eintritt in den Wald** ("Entry into the Wood"), in which this broad additional theme for the brass:



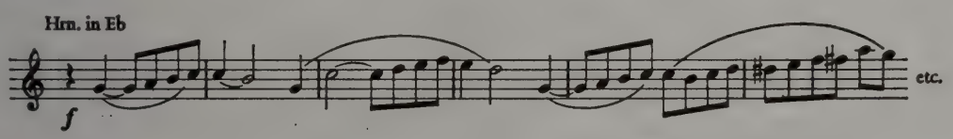
and then a more relaxed version of the marching theme are heard against a background of string arpeggios. The music here is broad and expansive, serving as a sort of relaxed second-theme unit in contrast to the faster, march-like theme introduced earlier. Bird-calls are heard, the leisurely pace continues, the marching theme is given a soft, gentle rendering by the strings, and solo string quartet initiates the passage that will lead us to the next section of the score.

Now we have a large development-like section which encompasses several phases of the climb: **Wanderung neben dem Bache** ("Wandering by the Brook") is marked by an increase in fluid passagework. The energy level increases still further, and cascading figures in the winds and strings tell us that we are **Am Wasserfall** ("At the Waterfall"), one of the most vividly specific moments of Strauss's nature-painting in this score. A segment marked **Erscheinung** ("Apparition")—depicting, according to Del Mar, "the Fairy of the Alps appearing beneath the rainbow formed by the spray of the cascading water"—brings yet another broad theme, richly romantic, destined for a later important reappearance, and here given to horns and violas:



This brings us to the next section, **Auf blumige Wiesen** ("On Flowery Meadows"): the march theme is heard softly in the cellos, the higher strings provide a soft backdrop, and isolated points of color (winds, harps, and pizzicato violas) dot the landscape. The pace quickens, and we have reached the expansive landscape **Auf der Alm** ("On the *Alm*"), the Alpine pastureland, where cowbells, bird song, sheep, and shepherds piping distract us from the climb that still remains, lulling us to relaxation.

A shrill cry from the woodwinds and yet another broad, airy theme begun by the horns



propel us on our way. But now the going gets rough, and the shifting character of the music brings us **Durch Dickicht und Gestrupp auf Irrwegen** ("Through Thicket and Undergrowth on the Wrong Path"). A sudden sounding of the mountain theme on trumpets and trombones, and the climbers are **Auf dem Gletscher** ("On the Glacier"), where the course of their progress through the **Gefahrvolle Augenblicke** ("Dangerous Moments") that follow is charted by appearances of the original marching theme and the pointed fanfare-like climbing theme introduced at the outset of the ascent.

Suddenly we are **Auf dem Gipfel** ("On the Summit"), the centerpiece of the score: the atmosphere is one of wonder and tense anticipation, as trombones proclaim the *Zarathustra*-like peak motive and then the solo oboe stammers a hesitant tune. There is a large buildup based on a succession of themes—the peak motif just introduced,

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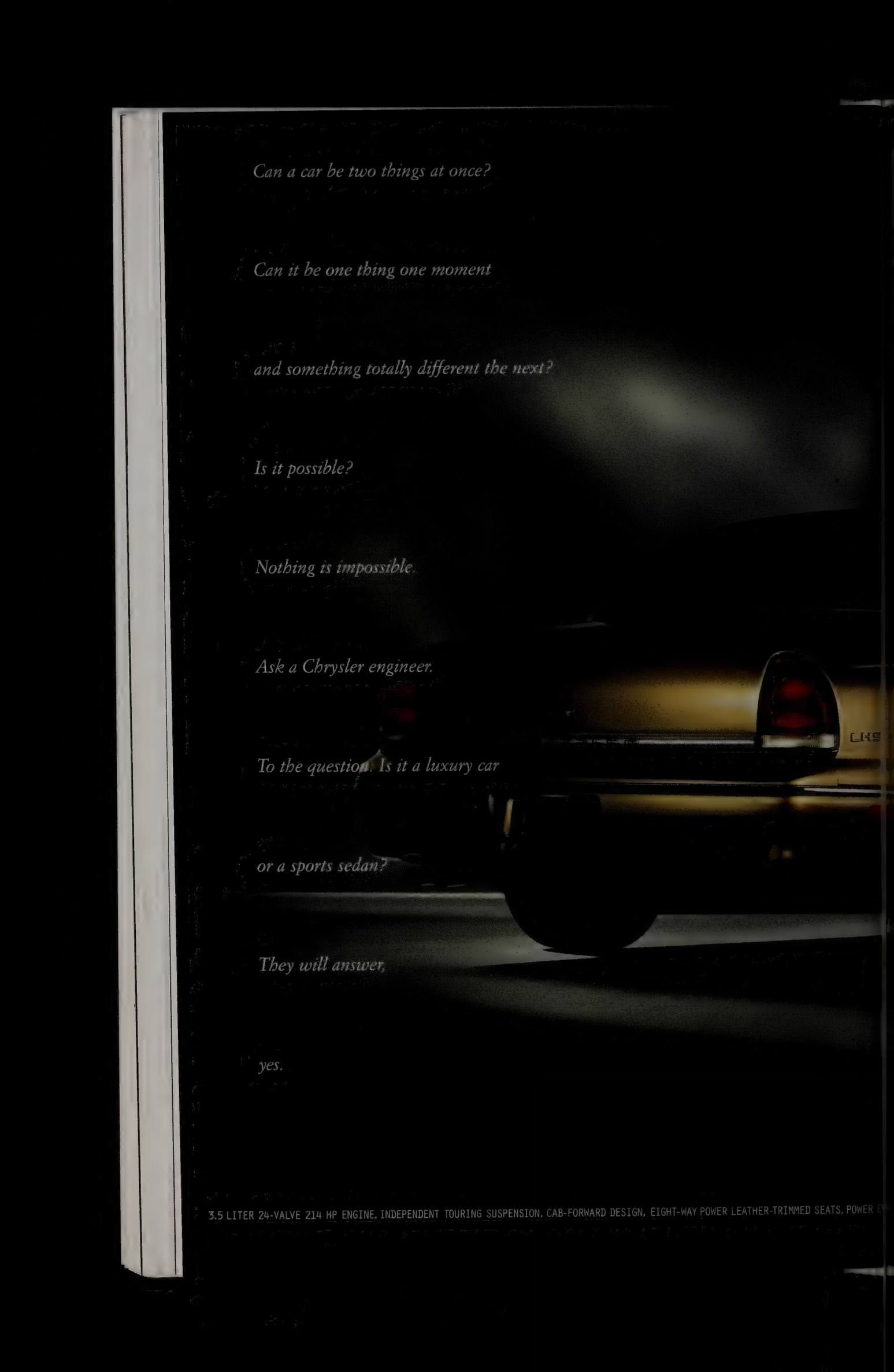
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the theme of the mountain from the beginning, and the broad horn tune from the "Apparition" section of the score—and a great climax for full orchestra, punctuated by the fanfare-like climbing theme, brings the recapitulation of the sun theme, gloriously proclaimed in C major. This initiates another development-like section labelled **Vision**, based largely on the peak theme and the "Apparition" theme and characterized by shifting tonalities, with appearances of the sun theme and mountain theme preparing the way for the next, transitional part of the score.

There is a misty thinning of the orchestral texture as "The Fog Rises" (**Nebel steigen auf**), and we hear soft fragments of the sun theme as "The Sun Gradually Becomes Obscured" (**Die Sonne verdüstert sich allmählich**). This atmosphere of mounting tension continues through a brief section marked **Elegie** ("Elegy"), and suddenly the "Calm Before the Storm" (**Stille vor dem Sturm**) sets in: a rumble of timpani and bass drum, and the stammered woodwind tune heard earlier, perfectly capture the rarified pre-storm atmosphere. There are isolated raindrops, ever-increasing gusts of wind, flashes of lightning, thunder, and suggestions of darkness (by allusion to the night theme). Then the full fury of the storm is unleashed.

This part of the score, **Gewitter und Sturm, Abstieg** ("Thunderstorm, Descent"), marks the last phase of the mountain-climbing expedition, and in it Strauss couples the climbers' descent through the tempest with the recurrence of many of the ideas heard earlier—in reverse order, and at a very quick pace, as the mountaineers hurriedly retrace their steps. Easily recognizable are reappearances of the marching theme (now heard, appropriately enough for the descent, with its contours inverted), the pointed fanfare-like motif, the waterfall music, the "Apparition" theme, and the woodland theme. The storm subsides—there is a final gust of wind followed by some isolated raindrops—the noble theme of the mountain is proclaimed once more by the brass, and the organ, which has been assuming increasing prominence, enters to introduce a ceremonial phrase proclaimed by brass and harps. It is "Sunset" (**Sonnenuntergang**), and spacious treatment is given to developments of the sun theme, heard in strings and winds in long-held note values with soaring embellishments in the violins.

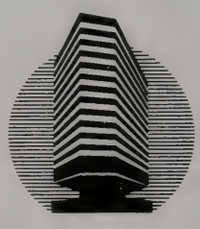
Chorale-like phrases on solo organ, again taking the sun theme as point of departure, usher in the next-to-last section of the score, labeled **Ausklang** ("Dying Away of Sound"). In a passage parallel to the earlier "Vision" section, but in tones much softer and more relaxed, and marked to be played "in gentle ecstasy," winds and brass develop the yearning "Apparition" theme. The strings return to bring yet another development of the marching theme, heard both in its original form and in inversion. The final pages of this section are marked by a sudden reappearance of the shrill woodwind theme and further soft appearances of the marching theme, the violins rising higher and higher until the E-flat tonality of this section suddenly gives way to B-flat minor and the return of **Nacht** ("Night"). The descending scale that opened the symphony is heard once more, the brass proclaim the mountain theme one last time, and a haunting, very slow variant of the marching theme is given out by the violins, ending with a final, dying glissando to the last note. We leave the mountain as we encountered it, shrouded in mystery and darkness.

—M.M.

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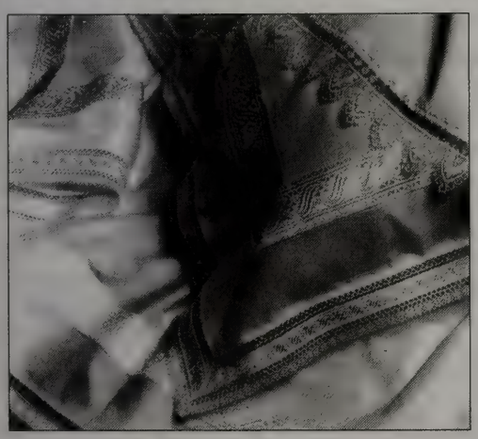
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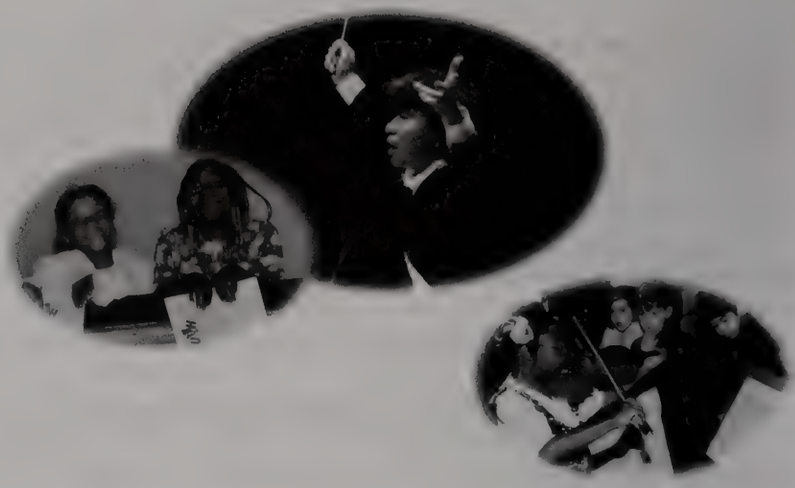


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acclaim; his account of the Fourth is very fine (Teldec). Period-instrument performances are offered by Frans Brüggen with the Orchestra of the Eigteenth Century (Philips), Roger Norrington with the London Classical Players (Angel), and Christopher Hogwood with the Academy of Ancient Music (Oiseau-Lyre). Herbert von Karajan's recordings from 1963 of the Beethoven symphonies have remained in my own collection for years (Deutsche Grammophon, five discs, not to be confused with his two later Berlin accounts from the '70s and '80s, or with his earlier cycle with the Philharmonia). More recent complete sets include Sir Colin Davis's with the Bavarian Radio Symphony (Philips), Christoph von Dohnányi's with the Cleveland Orchestra (Telarc), and Kurt Masur's with the Leipzig Gewandhaus (Philips). Among historical issues, Toscanini's recording with the BBC Symphony (in a very well-transferred two-disc set of his BBC studio recordings on Biddulph) is warmer-sounding and less driven than the RCA-issued NBC Symphony broadcast (RCA Gold Seal). Wilhelm Furtwängler's powerful 1943 performance with the Berlin Philharmonic was available for a while on Deutsche Grammophon, but the recent remastering of that performance in a two-disc Music & Arts set, along with wartime performances of Beethoven's Fifth, *Pastoral*, and Seventh symphonies, is an unfortunate mess compared to that company's prior Furtwängler releases, which are generally rather good.

The crucial biography of Richard Strauss is Norman Del Mar's, in three large volumes containing copious information on the composer's life and music, with plenty of musical examples (Cornell University paperback); *An Alpine Symphony* is treated at length in the second volume. Michael Kennedy's account of the composer's life and works for the Master Musicians series serves admirably as a brief introduction (Littlefield paperback). Kennedy's article on Richard Strauss for The New Grove Dictionary of Music and Musicians has been reprinted in *The New Grove Turn of the Century Masters* with the New Grove articles on Janáček, Mahler, and Sibelius (Norton paperback). Another important source is the symposium *Richard Strauss: The Man and his Music*, edited by Alan Walker (Barnes and Noble). Though it does not extend to the period of the *Alpine Symphony*, Willi Schuh's detailed *Richard Strauss: A Chronicle of the Early Years, 1864-1898*, comes highly recommended (Cambridge University Press, translated by Mary Whittall). Rudolf Kempe made first-rate recordings of Strauss's major orchestral works for EMI with the Dresden State Orchestra (*An Alpine Symphony* is in the third of three three-disc volumes). The *Alpine Symphony* has also been impressively recorded by Daniel Barenboim with the Chicago Symphony (Erato), Herbert Blomstedt with the San Francisco Symphony (London), Herbert von Karajan with the Berlin Philharmonic (Deutsche Grammophon), and André Previn with the Vienna Philharmonic (Telarc), not to mention Strauss himself, in a wartime recording with the Bavarian State Orchestra (Preiser). Zubin Mehta's fine pre-digital recording with the Los Angeles Philharmonic is unfortunately out of the catalogue right now (London).

—M.M.



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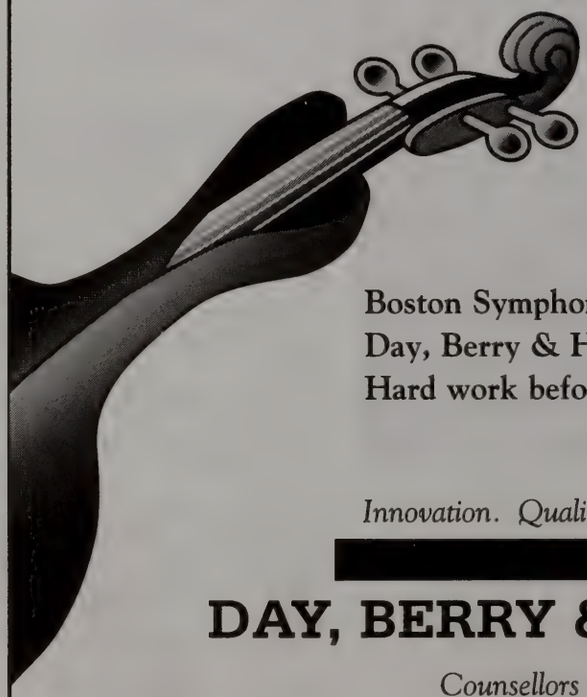
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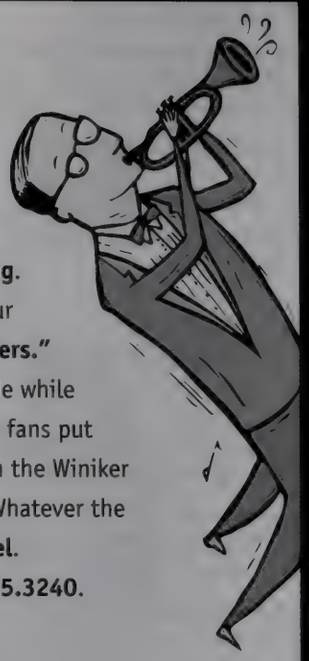
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NEXT PROGRAM. . .

Tuesday, January 30, at 8 (single performance)

SEIJI OZAWA conducting

MAHLER — Symphony No. 2 in C minor

Allegro maestoso. With complete gravity and solemnity of expression
Andante moderato. Very easygoing. Not to be hurried at any point.
In quietly flowing motion.
Urlicht (*Primal Light*). Very solemn, but simple, like a hymn.
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HEIDI GRANT MURPHY, soprano
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TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

Mahler's Symphony No. 2—his "*Resurrection* Symphony"—was the work that first put the composer on the map. The idea of completing his Second Symphony with a choral setting of the "Resurrection Ode" by Friedrich Klopstock came to Mahler at a funeral service for the famed conductor Hans von Bülow, who was Mahler's superior in Hamburg. Thus he created a work that builds to one of the most powerful and moving climaxes in the entire orchestral repertory. A personal triumph for the composer, Mahler's *Resurrection* Symphony remains a compelling artistic experience to this day, a work that takes on particular meaning when performed under special circumstances. Seiji Ozawa, the Boston Symphony Orchestra, and the Tanglewood Festival Chorus performed Mahler's Symphony No. 2 most recently last August at Tanglewood, as the culmination of the BSO's year-long musical survey marking the 50th anniversary of the end of World War II. Next week's single Symphony Hall performance anticipates the orchestra's performances to be given during the BSO's North American tour in February.

Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, or by calling "SymphonyCharge" at (617) 266-1200, Monday through Saturday from 10 a.m. until 6 p.m., to charge tickets instantly on a major credit card, or to make a reservation and then send payment by check. Outside the 617 area code, call 1-800-274-8499. Please note that there is a $2.50 handling fee for each ticket ordered by phone.

COMING CONCERTS . . .

Tuesday 'C'—January 30, 8-9:45

SEIJI OZAWA conducting
HEIDI GRANT MURPHY, soprano
MICHELLE DeYOUNG, mezzo-soprano
TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

MAHLER	Symphony No. 2, *Resurrection*

Wednesday, January 31, at 7:30 p.m.
Special Open Rehearsal ($5 general admission)
Thursday 'A'—February 1, 8-10
Friday 'B'—February 2, 1:30-3:30
Saturday 'B'—February 3, 8-10

SEIJI OZAWA conducting
FAYE ROBINSON, soprano
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MOZART	Overture to *Così fan tutte*
	"Un aura amorosa" from *Così fan tutte*
	Concert aria, "Or che il dover...Tali e cotanti sono"
LIZST/ BUSONI	Petrarch Sonnet No. 104, "Pace non trovo"
WALKER	*Lilacs,* for soprano and orchestra

(world premiere; commissioned by the Boston Symphony Orchestra)

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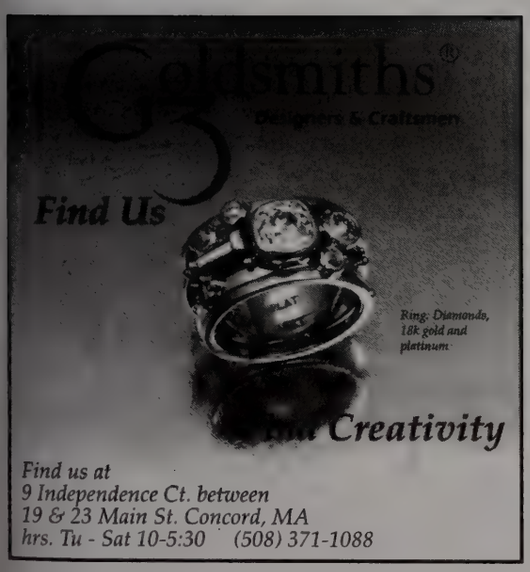
From Tuesday, February 6, through Friday, February 16, Seiji Ozawa and the Boston Symphony Orchestra will tour North America, performing concerts in Toronto, Ann Arbor, Chicago, Kansas City (MO), Fort Worth, San Francisco, Palm Desert (CA), and Cerritos (CA).

Thursday 'A'—February 22, 8-10:50
Friday Evening—February 23, 8-10:50
Saturday 'A'—February 24, 8-10:50
Tuesday 'B'—February 27, 8-10:50

MAREK JANOWSKI conducting
NANCY ARGENTA, soprano
CHRISTOPHE PRÉGARDIEN, tenor
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THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

IN THE EVENT OF A BUILDING EMERGENCY, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door, or according to instructions.

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GROUP SALES: Groups may take advantage of advance ticket sales. For BSO concerts at Symphony Hall, groups of twenty-five or more may reserve tickets by telephone and take advantage of ticket discounts and flexible payment options. To place an order, or for more information, call Group Sales at (617) 638-9345.

LATECOMERS will be seated by the ushers during the first convenient pause in the program. Those who wish to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

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RUSH SEATS: There are a limited number of Rush Seats available for Boston Symphony subscription concerts Tuesday and Thursday evenings, and Friday afternoons. The low price of these seats is assured through the Morse Rush Seat Fund. The tickets for Rush Seats are sold at $7.00 each, one to a customer, on Fridays as of 9 a.m. and Tuesdays and Thursdays as of 5 p.m. Please note that there are no Rush Tickets available on Friday or Saturday evenings.

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LOST AND FOUND is located at the security desk just inside the Cohen Wing entrance on Huntington Avenue.

FIRST AID FACILITIES for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the switchboard near the Massachusetts Avenue entrance.

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ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall, on both sides of the first balcony, and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator, on the first-balcony level, audience-left, outside the Cabot-Cahners Room near the coatroom, and in the Cohen Wing.

COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. The BSO is not responsible for personal apparel or other property of patrons.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live by WGBH-FM (Boston 89.7) and by WAMC-FM (Albany 90.3, serving the Tanglewood area). Saturday-evening concerts are broadcast live by WCRB-FM (Boston 102.5)

BSO FRIENDS: The Friends are donors to the Boston Symphony Orchestra Annual Fund. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9 and 5, (617) 638-9251. If you are already a Friend and you have changed your address, please send your new address *with your newsletter label* to the Development Office, Symphony Hall, Boston, MA 02115. Including the mailing label will assure a quick and accurate change of address in our files.

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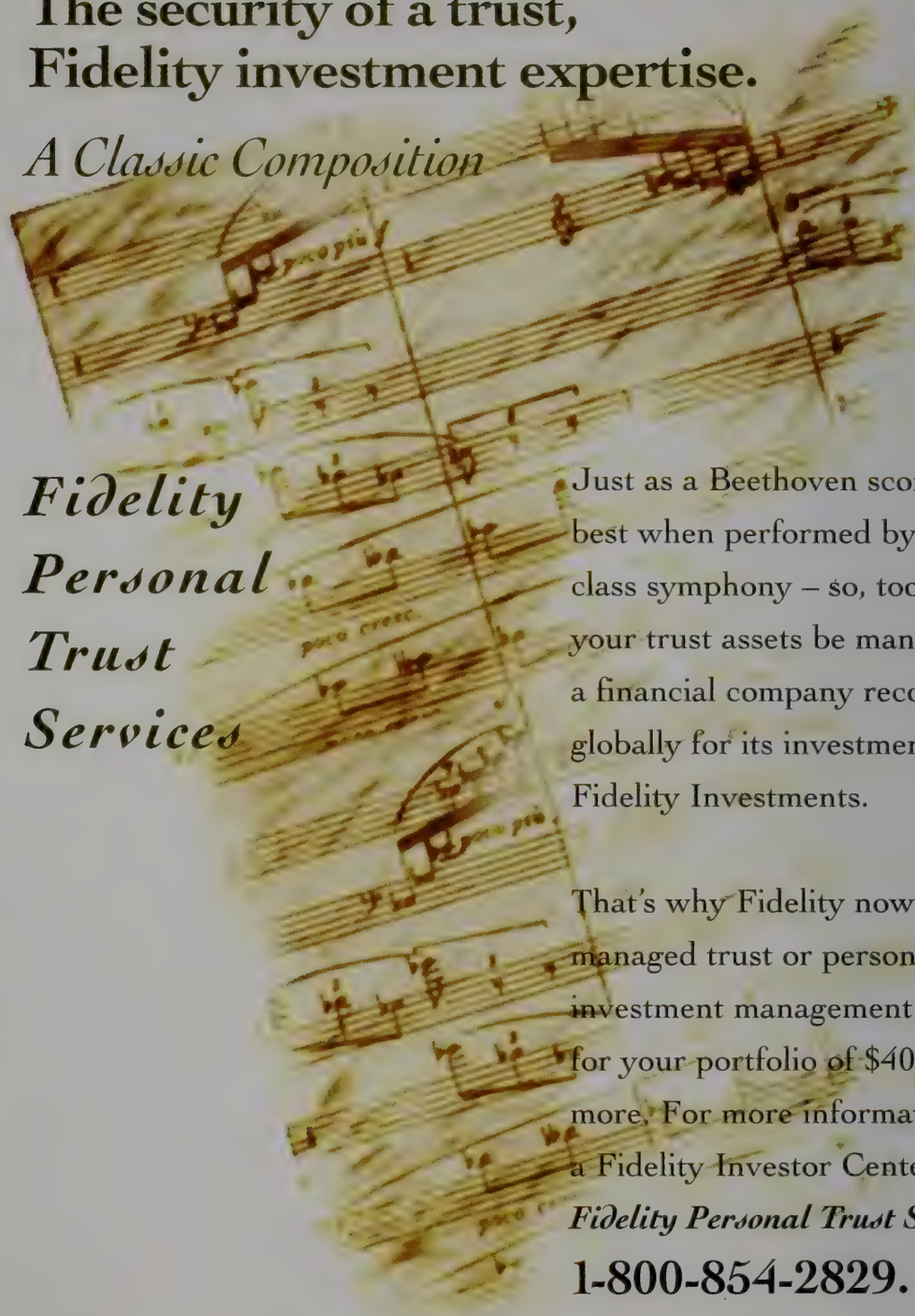


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A Tribute to Roland Hayes



As part of the citywide tribute next month to the famous tenor Roland Hayes, the Boston Symphony Orchestra will honor him with concerts on February 1, 2, and 3. In connection with this tribute the Boston Symphony Archives has mounted an exhibit that explores the life and career of the famous African-American tenor, who began his distinguished career in Boston in 1917. Photographs, letters, programs, awards, and other memorabilia, including a bronze bust by Renee Vautier and a fur coat worn by Roland Hayes, are on exhibit in the two Archives display cases in the Cohen Wing lobby. The Boston Symphony Orchestra would like to thank the following individuals and organizations for making materials available to us: Afrika Hayes-Lambe, Allan Keiler, A. Fred Prager, and the Boston Public Library. The Boston Public Library has mounted a more extensive exhibit, entitled "Roland Hayes: The Man and the Artist," on view in the Koussevitzky Room in the Research Library through March 1, 1996. For more information on that exhibit call (617) 536-5400, ext. 285.

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BSO

Seiji Ozawa and the BSO to Tour North America Sponsored by NEC February 6-16, 1996

From Tuesday, February 6, through Friday, February 16, Seiji Ozawa and the Boston Symphony Orchestra will tour North America, performing concerts in Toronto, Ann Arbor, Chicago, Kansas City (MO), Fort Worth, San Francisco, Palm Desert (CA), and Cerritos (CA). Tour repertory will include Beethoven's Symphony No. 4, Strauss's *An Alpine Symphony*, and Mahler's Symphony No. 2, *Resurrection*. NEC is the corporate sponsor of the BSO's North American tour. NEC has previously sponsored Seiji Ozawa and the Boston Symphony Orchestra in eight national and international tours since 1986, including tours to Europe, Japan and Hong Kong, North America, and South America.

"A Tribute to Roland Hayes" February 1, 2, and 3, 1996 at Symphony Hall

As part of a city-wide collaboration organized by the BSO and involving numerous Boston-area institutions, Seiji Ozawa and the Boston Symphony Orchestra will perform "A Tribute to Roland Hayes" on Thursday, Friday, and Saturday, February 1, 2, and 3, 1996, at the start of Black History Month, with a special Open Rehearsal ($5 general admission) on Wednesday, January 31. Tenor Roland Hayes (1887-1977) began his career in Boston in 1917. With his Boston Symphony appearances in November 1923, he became the first African-American concert singer to appear with a major American orchestra. The leading African-American concert singer from the 1920s to the 1940s, Hayes paved the way for future generations of African-American artists who followed.

For this unique tribute, tenor Vinson Cole will be featured with Mr. Ozawa and the BSO in a selection of repertoire performed by Roland Hayes with the orchestra: the aria "Un aura amorosa" from Mozart's *Così fan tutte*, Mozart's concert aria "Or che il dover... Tali e cotanti sono," and Busoni's orchestration of Liszt's Petrarch Sonnet No. 104, "Pace non trovo." In addition, soprano Faye Robinson will be featured in the world premiere of George Walker's *Lilacs* for soprano and orchestra. Named for the famous Whitman poem "When Lilacs Last in the Dooryard Bloom'd," *Lilacs* was commissioned by the BSO in tribute to Roland Hayes with funding from AT&T. To conclude the program—which also includes William Grant Still's *In Memoriam: The Colored Soldiers who Died for Democracy*—Mr. Cole and Ms. Robinson will join Seiji Ozawa and the orchestra in a selection of African-American spirituals with which Roland Hayes was identified.

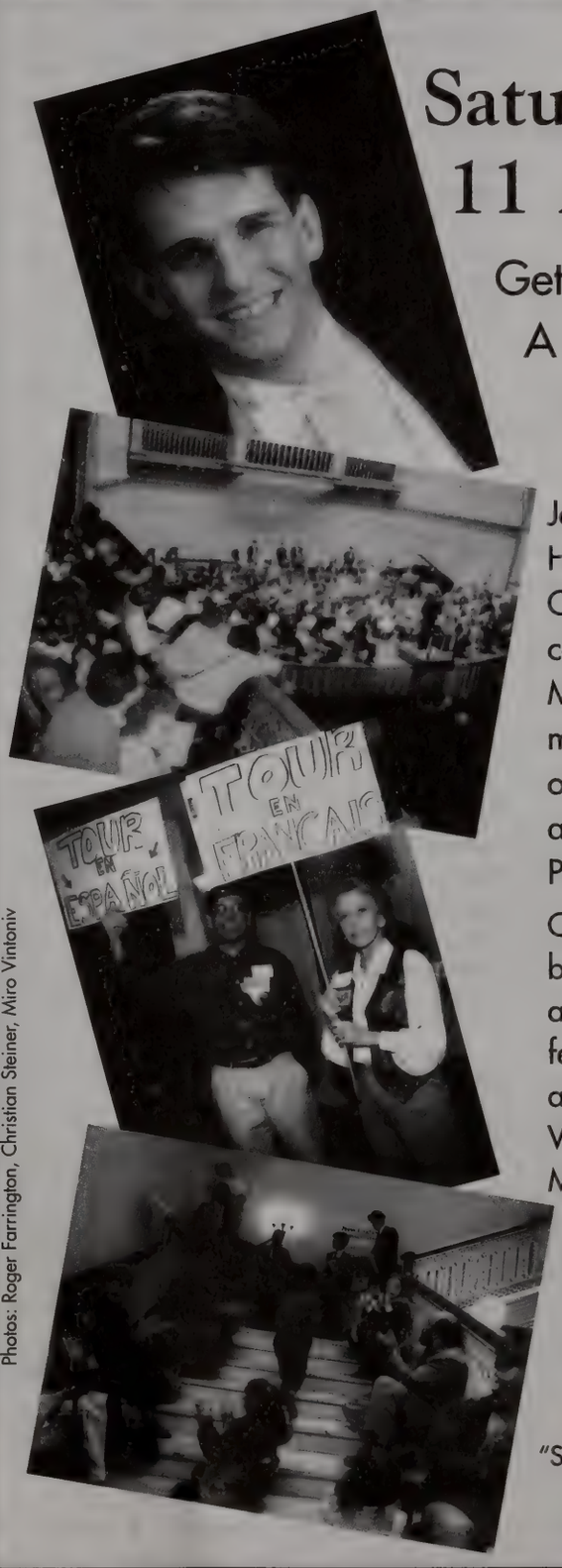
Among related activities, the BSO's Youth Activities Department, with additional funding from WCVB-TV, the Massachusetts Cultural Council, and the Polaroid Foundation, has produced "The Quiet Hero," an extensive educational program on Roland Hayes including an educational video produced by WCVB-TV, and distributed free to the Massachusetts Public Schools. Other Boston-area institutions participating in the Roland Hayes Tribute during Black History Month include the the African Meeting House, the Boston Public Library, Boston University's School for the Arts, the Isabella Stewart Gardner Museum, and the New England Conservatory of Music. For further information, please call the BSO's Youth Activities Department at (617) 638-9375.

Art in Support of Art

During the 1995-96 season, the BSO is continuing the tradition of exhibiting art works in the Cabot-Cahners Room on the first-balcony level of Symphony Hall. Sponsored by the Boston Symphony Association of Volunteers, the exhibitions are intended for the enjoyment of both concertgoers and art collectors, providing opportunities to add to their collection or encourage their involvement with art.

On display through February 26 is "Floral Fantasia," an exhibition of recent paintings by Ron Hayes, all inspired by flowers, whether stationary, in motion, in shadow, wind, or water. These varied images of color, light, and beauty will lift spirits in the depth of winter and heighten the prospect of

SYMPHONY HALL OPEN HOUSE



Photos: Roger Farrington, Christian Steiner, Miro Vintoniv

Saturday, March 2, 11 AM - 4 PM

Get to Know the BSO!
A Day of Musical Activities
Free to All

Join us for the Symphony Hall Open House, part of the Boston Symphony Orchestra's "Salute to Symphony," celebrating its 25th anniversary on March 1-2-3-4. There will be tours, musical performances, and the opportunity to meet Keith Lockhart and other members of the BSO and Pops family.

Other "Salute" events include daily broadcasts on WCRB 102.5 FM and a telecast of a special BSO concert featuring Keith Lockhart and an appearance by Seiji Ozawa, on WCVB-TV Channel 5, Monday, March 4, from 7:30 to 9 PM.

Salute to Symphony
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"Salute to Symphony" 1996 is sponsored by
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spring. Spanning three decades, Ron Hayes's paintings have undergone changes from political realism and abstraction to landscape (both real and imaginary), and now to flowers. Professor Hayes teaches at the Massachusetts College of Art; his paintings are in numerous public and private collections. Please contact the Volunteer Office at (617) 638-9390 for further information. Remember, the orchestra benefits from the sale of every artwork.

In Case of Snow. . .

To find out the status of a Boston Symphony concert and options available to you in case of a snow emergency, BSO subscribers and patrons may call a special Symphony Hall number. Patrons may dial (617) 638-9495 at any time for a recorded message regarding the current status of a concert.

"Suppers at Symphony" Welcome Patrons to "The Supper Club"

The BSO's "Suppers at Symphony," sponsored by theBoston Symphony Association of Volunteers, take on a new dimension in 1996 with the introduction of "The Supper Club." Now patrons at evening subscription concerts may enjoy a catered buffet dinner in Higginson Hall before *all* BSO performances. Please note that Supper Concerts, featuring a chamber music performance by BSO members, and Supper Talks, featuring a talk by a member of the BSO family or Boston's cultural community, will continue as scheduled. Doors open at 5:30 for all suppers for à la carte cocktails and conversation. Dinner is served at 6:15 on Supper Club and Supper Talk evenings (the talk follows at 7). Supper concert evenings begin with a chamber concert at 6 p.m. in the Cabot-Cahners Room, with dinner following at 7 in Higginson Hall.

In the weeks ahead "The Supper Club" will be open on Thursday, February 22, Saturday, February 24, Saturday, March 2, Saturday, March 9, and Saturday, March 16. Upcoming Supper Concerts will feature music of Mozart and Reger (Tuesday, February 27, and Thursday, February 29) and music of Barber and Mozart (Saturday, March 23, and Tuesday, March 26). Speakers for upcoming Supper Talks include Dr. Rawn Spearman, a former student of Roland Hayes, now Professor Emeritus at the College of Fine Arts, University of Massachusetts at Lowell, (Thursday, February 1), Afrika Hayes, the daughter of Roland Hayes (Saturday, February 3), and composer Sam Headrick of Boston University (Friday, February 23).

The suppers are priced at $23 per person for an individual event, $66 for any three, $88 for any four, or $132 for any six. Tickets are available through SymphonyCharge at (617) 266-1200 or at the Symphony Hall box office. There is a @2.50 handling fee for each ticket. Ticket ordered by phone. Orders must be placed at least 48 hours in advance. For more information call the Volunteer Office at (617) 266-1492, ext. 516.

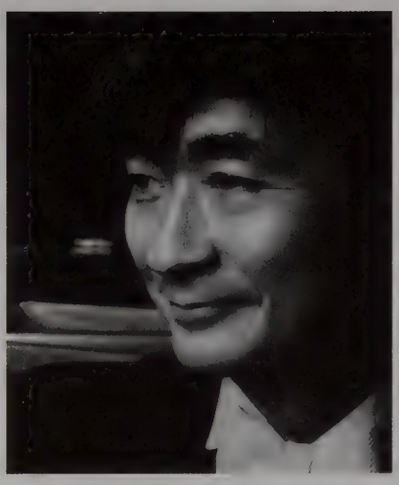
BSO Members in Concert

Founded by BSO percussionist Frank Epstein and composed largely of BSO musicians, Collage New Music performs music of Roger Sessions, Gunther Schuller, Mario Davidovsky, and Yehudi Wyner on Sunday, January 28, at 8 p.m. at the C. Walsh Theatre, Suffolk University, 55 Temple Street on Beacon Hill. Soprano Dominique Labelle is featured. Tickets are $12 ($6 students and seniors). For more information call (617) 573-8680.

The Boston Classical Orchestra, Harry Ellis Dickson, Music Director, performs Schubert's *Zwillingsbrüder* Overture and Symphony No. 5, Mozart's *Exsultate, jubilate* with 1994 Metropolitan Opera Auditions-winning soprano Sheryl Heather Cohen, and the suite from Mendelssohn's incidental music to *A Midsummer Night's Dream* on Friday, February 2, at 8 p.m. and Sunday, February 4, at 3 p.m. Tickets are $27, $23, and $17 ($2 discount for seniors, $5 discount for students). For more information call (617) 426-2387.

BSO violinist Valeria Vilker Kuchment plays in the Brahms G minor piano quartet, Opus 25, and Kodály's Serenade for two violins and viola, Opus 12, on Monday, February 5, at 8 p.m. at Jordan Hall at the New England Conservatory, part of the series "First Mondays at Jordan Hall." The other performers are Masuko Ushioda, violin, James Dunham, viola, Laurence Lesser, cello, and Hei Sun Park, piano. Admission is free.

SEIJI OZAWA



Seiji Ozawa is now in his twenty-third season as music director of the Boston Symphony Orchestra. Mr. Ozawa became the BSO's thirteenth music director in 1973, after a year as music adviser; his tenure with the Boston Symphony is the longest of any music director currently active with an American orchestra. In his more than two decades as music director, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts at Symphony Hall and Tanglewood, on tours to Europe, Japan, Hong Kong, China, and South America, and across the United States, including regular concerts in New York. Mr. Ozawa has upheld the BSO's commitment to new music through the commissioning of new works, including a series of centennial commissions marking the orchestra's hundredth birthday in 1981, and a series of works celebrating the fiftieth anniversary in 1990 of the Tanglewood Music Center, the orchestra's summer training program for young musicians. In addition, he has recorded more than 130 works with the orchestra, representing more than fifty different composers, on ten labels.

Mr. Ozawa has led the orchestra in European tours on seven occasions since 1976, including the orchestra's first tour devoted exclusively to appearances at the major European music festivals, in 1979; concerts in the fall of 1981 as part of the BSO's centennial tour of Europe and Japan; and further tours in 1984, 1988, and 1991. The most recent European tour under Mr. Ozawa's direction took place in December 1993, with concerts in London, Paris, Madrid, Vienna, Milan, Munich, and Prague. Mr. Ozawa and the orchestra have appeared in Japan on five occasions since 1978, most recently in December 1994, as part of a tour that also included concerts in Hong Kong. Mr. Ozawa led the orchestra in its first tour to South America in October 1992. Major tours of North America have included a March 1981 tour celebrating the orchestra's centennial, a tour to the midwestern United States in March 1983, and an eight-city tour spanning the continent in the spring of 1991. The orchestra's next North American tour is scheduled for February 1996, with nine concerts to take place in Toronto and across the United States.

In addition to his work with the Boston Symphony, Mr. Ozawa appears regularly with the Berlin Philharmonic, the New Japan Philharmonic, the London Symphony, the Orchestre National de France, the Philharmonia of London, and the Vienna Philharmonic. He made his Metropolitan Opera debut in December 1992, appears regularly at La Scala and the Vienna Staatsoper, and has also conducted opera at the Paris Opera, Salzburg, and Covent Garden. In September 1992 he founded the Saito Kinen Festival in Matsumoto, Japan, in memory of his teacher Hideo Saito, a central figure in the cultivation of Western music and musical technique in Japan, and a co-founder of the Toho School of Music in Tokyo. In addition to his many Boston Symphony recordings, Mr. Ozawa has recorded with the Berlin Philharmonic, the Chicago Symphony, the London Philharmonic, the Orchestre National, the Orchestre de Paris, the Philharmonia of London, the Saito Kinen Orchestra, the San Francisco Symphony, the Toronto Symphony, and the Vienna Philharmonic, among others.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music, where he was a student of Hideo Saito. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France. Charles Munch, then music director of the Boston Symphony Orchestra, subsequently invited him to attend the Tanglewood Music Center, where he won the Koussevitzky Prize for outstanding student conductor in 1960. While a student of Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, who appointed him assistant conductor of the New York Philharmonic for the 1961-62 season. He made his first professional concert appearance in North America in January 1962, with the San Fran-

cisco Symphony. He was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. He conducted the Boston Symphony Orchestra for the first time in 1964, at Tanglewood, and made his first Symphony Hall appearance with the orchestra in January 1968. In 1970 he became an artistic director of Tanglewood.

Mr. Ozawa recently became the first recipient of Japan's Inouye Sho ("Inouye Award"). Created to recognize lifetime achievement in the arts, the award is named after this century's preeminent Japanese novelist, Yasushi Inouye. In September 1994 Mr. Ozawa received his second Emmy award, for Individual Achievement in Cultural Programming, for "Dvořák in Prague: A Celebration," with the Boston Symphony Orchestra. He won his first Emmy for the Boston Symphony Orchestra's PBS television series "Evening at Symphony." Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.

Mr. Ozawa's compact discs with the Boston Symphony Orchestra include, on Philips, the complete cycle of Mahler symphonies, Mahler's *Kindertotenlieder* with Jessye Norman, Bartók's Concerto for Orchestra and *The Miraculous Mandarin,* Richard Strauss's *Elektra* with Hildegard Behrens in the title role, and Schoenberg's *Gurrelieder* with Jessye Norman, James McCracken, and Tatiana Troyanos. New on EMI is "The American Album" with Itzhak Perlman, including music for violin and orchestra by Bernstein, Barber, and Foss. Recordings on Deutsche Grammophon include Mendelssohn's complete incidental music to *A Midsummer Night's Dream*, with Kathleen Battle, Frederica von Stade, and members of the Tanglewood Festival Chorus; violin concertos of Bartók and Moret with Anne-Sophie Mutter; concertos by Shostakovich and Schumann with violinist Gidon Kremer; Poulenc's *Gloria* and *Stabat mater* with Kathleen Battle; and Liszt's two piano concertos and *Totentanz* with Krystian Zimerman. Other recordings include Rachmaninoff's Third Piano Concerto with Evgeny Kissin, Tchaikovsky's opera *Pique Dame*, with Mirella Freni, Maureen Forrester, Vladimir Atlantov, Sergei Leiferkus, and Dmitri Hvorostovsky, and Berlioz's *Requiem*, with tenor Vinson Cole and the Tanglewood Festival Chorus, on RCA Victor Red Seal; "The Dvořák Concert from Prague," with Rudolf Firkušný, Yo-Yo Ma, Itzhak Perlman, and Frederica von Stade, on Sony Classical (audio and video); music for piano left-hand and orchestra by Ravel, Prokofiev, and Britten with Leon Fleisher, Strauss's *Don Quixote* with Yo-Yo Ma, and, on one disc, Britten's *Young Person's Guide to the Orchestra*, Prokofiev's *Peter and the Wolf*, and Saint-Saëns' *Carnival of the Animals*, also on Sony Classical and Beethoven's five piano concertos and Choral Fantasy with Rudolf Serkin, on Telarc.



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Gustav Mahler
Symphony No. 2 in C minor



Gustav Mahler was born in Kalischt (Kaliště) near the Moravian border of Bohemia on July 7, 1860, and died in Vienna on May 18, 1911. He composed his Symphony No. 2 between 1888 and 1894; the chronology of this process is described below. Mahler conducted the first three movements only with the Berlin Philharmonic on March 4, 1895, and gave a complete performance with the same orchestra and with soloists Josephine von Artner and Hedwig Felden on December 13 that year. Mahler also introduced the work in the United States at a concert of the New York Symphony on December 8, 1908, with the Oratorio Society and soloists Laura L. Combs and Gertrude Stein Bailey. Karl Muck gave the first Boston Symphony performance on January 22, 1918, with soloists May Peterson and Merle Alcock and a chorus prepared by Stephen Townsend. A second performance of "Gustav Mahler's Stupendous Resurrection Symphony —'A masterpiece by Bohemia's lamented Genius'" followed on February 3, "in response to the many requests that have been received," ticket prices ranging from $.50 to $2.50. Leonard Bernstein led performances with the orchestra on five occasions between 1948 and 1970; the sopranos were Ellabelle Davis, Adele Addison, Theresa Green, and Lorna Haywood, the mezzo-sopranos Suzanne Sten, Nan Merriman, Jennie Tourel, and Christa Ludwig. Other BSO performances were given by Richard Burgin with Nancy Carr, Eunice Alberts, and the Chorus Pro Musica; by William Steinberg with Benita Valente, Beverly Wolff, and the Harvard-Radcliffe Collegium Musicum, and then with Joy Clements, Beverly Wolff, and the Westminster Symphonic Choir; by Seiji Ozawa with Susan Davenny Wyner, Maureen Forrester, and the New England Conservatory Chorus, then with the same soloists and the Tanglewood Festival Chorus, John Oliver, conductor, and later with Edith Wiens, Jessye Norman, and the Tanglewood Festival Chorus (Wiens and Norman subsequently joining Ozawa and the orchestra for tour performances in London and Salzburg); and by Claudio Abbado with Barbara Hendricks, Jessye Norman, and the New England Conservatory Chorus, Lorna Cooke deVaron, conductor. Seiji Ozawa led an Opening Night performance and the most recent subscription series in October and December 1986, with Edith Wiens, Maureen Forrester, and the Tanglewood Festival Chorus. A single subscription performance under Ozawa in November 1989 with the Tanglewood Festival Chorus preceded tour performances that December in Hong Kong (with Stuart Challender there replacing Ozawa, who was ill) and Japan; Henriette Schellenberg and Naoko Ihara were the soloists, with the Tanglewood Festival Chorus in Boston, a chorus drawn from various Hong Kong choirs in Hong Kong, and the Shinyu-Kai Chorus in Japan. The BSO's only performances of Mahler's Second Symphony since then took place at Tanglewood: in memory of Leonard Bernstein in July 1991 under Ozawa's direction, with Hildegard Behrens, Jessye Norman, and the Tanglewood Festival Chorus; and most recently, to complete the BSO's year-long musical survey marking the fiftieth anniversary of the end of World War II, in August 1995 under Ozawa's direction, with Barbara Bonney, Florence Quivar, and the Tanglewood Festival Chorus. The score calls for four flutes (all doubling piccolo), four oboes (two of them doubling English horn), three clarinets in B-flat (one doubling bass clarinet) and two high clarinets in E-flat, four bassoons (two of them doubling contrabassoon), ten horns, eight trumpets, four trombones, bass tuba, organ, two harps, kettledrums (three players), bass drum, cymbals, high and low tam-tams, triangle, snare drum (several if possible), glockenspiel, tubular bells, birch brush, plus an offstage group consisting of kettledrum, bass drum, cymbals, and triangle; further, strings, soprano solo, alto solo, and mixed chorus.

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It is an old cliché in film biographies of composers to link the moment of artistic creation in some way with a love affair, whether consummated or otherwise. Cliché though it be, Gustav Mahler began work on the material that was to turn into his first two symphonies as an artistic release from a tempestuous and troubling involvement with Marion Mathilda von Weber, the wife of a German soldier, Captain Carl von Weber, who was the grandson of the composer of *Der Freischutz* and other works that effectively created a school of German Romantic opera. Mahler became involved with the Weber family in December 1886, when the Leipzig Opera revived a number of Weber's works for the centennial of the composer's birth, many of them conducted by Mahler, who then worked on the completion of Weber's unfinished opera, *Die drei Pintos*. Mahler's intense labor on the manuscript necessitated nearly constant contact with the Weber family. Soon Mahler found himself in love with Marion, and she with him. Captain von Weber was aware of the situation but discreetly avoided an open break that would surely cause a scandal ruinous to his military career. At one point Mahler and Marion even planned to elope together. At the appointed hour, he awaited her on the platform of the railroad station. But when she failed to appear, he returned home, probably with some sense of relief at having avoided—through no merit of his own—a personal and professional abyss.

An emotional upheaval of that sort often generated artistic creativity in Mahler. This time was no exception. In 1888 Mahler composed two large works; the first he called a "symphonic poem," though now we know it (somewhat revised) as the First Symphony. He followed this immediately with a single, gigantic march-like movement in C minor labeled *Todtenfeier* ("Funeral Rites"). He completed the first full score of this large work by September 1888; it was to be another six years before *Todtenfeier* would finally take its place as the opening movement of the Second Symphony. *Todtenfeier* could



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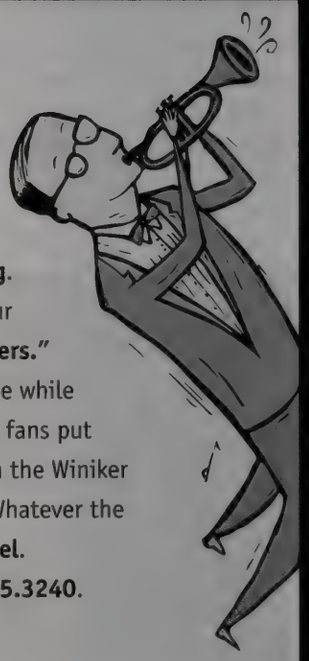
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presumably have served as a symphonic poem all by itself, but Mahler evidently knew that it was intended for a larger work, since he began a second movement—a sharply contrasting Andante—soon after finishing it. That second movement remained unfinished for five long years. The immediacy of the affair with Marion von Weber passed into memory, and the composer himself moved on to conducting positions in Budapest and then, in April 1891, to Hamburg.

During these interim years Mahler's life as a composer was devoted largely to the composition of songs, some with piano accompaniment, others with orchestra. They drew their texts almost entirely from *Des Knaben Wunderhorn* (*Youth's Magic Horn*), an anthology of German folk poetry published in 1805 under the editorship of Achim von Arnim and Clemens Brentano. Suddenly in 1887 Mahler began concentrating on texts from the anthology, which tapped a wellspring of creativity in him. For the next decade, all his works—from little songs with piano accompaniment to immense symphonies—were intricately intertwined with his passion for the Arnim and Brentano anthology. He turned songs into symphony movements and symphonic writing into song accompaniments. So often did he cross the border between the "little" genre of the song and the "large" genre of the symphony that it is sometimes hard to tell from the musical sketches

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exactly what he was working on. Because the Second, Third, and Fourth symphonies draw so much of their substance from these poems and their musical settings, they are often referred to as the "*Wunderhorn*" symphonies.

During the summer of 1893, on vacation at Steinbach, Mahler returned to the Second Symphony while also composing a number of new *Wunderhorn* songs. He completed a voice-and-piano draft of *Des Antonius von Padua Fischpredigt* ("*St. Anthony of Padua's Sermon to the Fishes*") on July 8. The full score followed on August 1—but by then he had already turned the song into a purely orchestral scherzo, the score of which had been completed on July 16. The scherzo ended up as the third movement of his symphony. By July 19 Mahler had set another *Wunderhorn* poem, *Urlicht* ("Primeval Light"), for voice and orchestra. He was not at first certain whether the song should stand by itself, but in the end it became the fourth movement of the Second Symphony.

At this point Mahler found himself in a quandary: how to bring the symphony to a convincing conclusion. Unless he discovered a solution, the musically unrelated middle movements would be too different from the weighty *Todtenfeier*, too light in character to fit in the same work. And he knew he had to create a finale of sufficient weight to balance the huge opening movement. If he were able to find such a finale, the middle movements could function as intentional points of relaxation in the mighty scale of the whole. He abandoned a few desultory sketches made in the summer of 1893, despairing that he was only finding themes in 3/4 time when he wanted to write a finale in 4/4.

He found his solution unexpectedly at a memorial service for his superior in Hamburg, Hans von Bülow. Bülow was famous both as conductor and pianist. For many years he

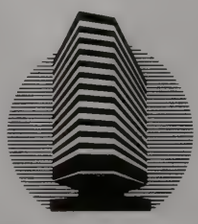


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had been intensely active with the "music of the future," the works of Liszt (his father-in-law) and Wagner, whose *Tristan* and *Meistersinger* he had conducted at their premieres. But by the time he met Mahler, Bülow was no longer sympathetic to the latest musical trends. He greatly admired Mahler's conducting, but he himself refused to program any of the orchestral *Wunderhorn* songs, insisting that he could make no sense of them. And when Mahler played through some of the still unfinished Second Symphony for him, Bülow covered his ears and declared that it had surpassed all acceptable bounds of dissonance. How ironic, then, that it was through the death of this musician so antipathetic to his work that Mahler found the key to his conclusion.

Bülow died in Cairo on January 12, 1894; a memorial service was held in Hamburg on March 29. Mahler's close friend, the Czech composer Josef Bohuslav Foerster, was also present. Foerster lost sight of Mahler in the crush of people at the service, but he was strangely moved by the effect of a chorus of children singing a resurrection hymn to a text of Friedrich Klopstock, "*Auferstehen, ja auferstehen.*" He described what happened next as follows:

> I did not find Mahler. But that afternoon I could not restrain my restlessness, and hurried to him as if to obey a command. I opened the door and saw him sitting at his writing-desk, his head lowered and his hand holding a pen over some

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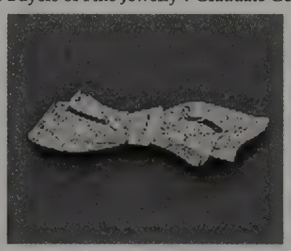
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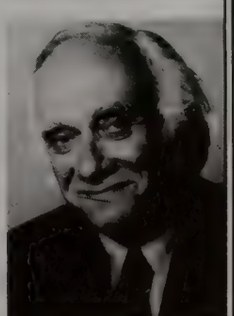


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manuscript paper. I remained standing in the doorway. Mahler turned to me and said: "Dear friend, I have it."

I understood. As if illuminated by a mysterious power I answered:

"*Auferstehen, ja auferstehen wirst du nach kurzem Schlaf...*"

Mahler looked at me with an expression of extreme surprise. I had guessed the secret he had as yet entrusted to no human soul: Klopstock's poem, which that morning we had heard from the mouths of children, was to be the basis for the closing movement of the Second Symphony.

Mahler's pent-up eagerness to compose his massive finale was suddenly released in the realization that Death (the theme of the first movement) could only be followed appropriately by Resurrection (a subject naturally enough stressed at Bülow's memorial service). The service not only offered an image for the symphony's close but also a text that could give wings to the music—Friedrich Klopstock's resurrection hymn. (Actually Mahler ended up adapting the text so freely that, after the first two stanzas, it is basically his own work.) From this point he saw his way to the completion of the symphony. By June 29 he wrote to a friend, "This is to announce the happy arrival of a strong and healthy last movement of the 2nd. Father and child are faring appropriately in the circumstances; the latter is not yet out of danger." By July 10 he was writing to another friend, "The sketches are complete down to the smallest detail and I am just on the point of writing out the score. It is a *bold* piece, of extremely powerful construction. The final climax is colossal!" And on July 25 a letter announced the completion of the work with Mahler's satisfied assessment: "It is the most significant thing I have done up till now."

Mahler decided to organize and conduct the first complete performance himself. He had already led a performance of the first three movements before finding his ending; one wonders what sense an audience could have made of such an unlikely torso. In the days of rehearsing that preceded the premiere (Berlin, December 13, 1895), Mahler's enthusiasm grew steadily. On the 10th, after all of the elements finally came together for a first reading of the finale, he wrote to his mistress, soprano Anna von Mildenburg, "Yesterday, for the first time, everything turned to sound. All was far beyond my hopes. The performers were so transported and enthusiastic that they themselves found the appropriate expression...Such grandeur and power have never been attained before."

Yet to the public, Mahler's name still meant nothing. None of his works had achieved substantial success, and a few performances had been outright catastrophes. As a result, ticket sales were extremely bad, and most of the tickets had to be given away to musicians or conservatory students. To make matters more difficult, Mahler had been suffering from a headache from the moment of his arrival in Berlin, and on the day of the performance it turned into an incapacitating migraine. Bruno Walter recalled that when the composer ascended the podium, he was deathly pale and had to pause to overcome his dizziness before beginning. But once the performance was underway, he felt gradually more in control. The music gripped the audience more powerfully as movement succeeded movement. The reaction at the end was overwhelming—and this from an audience that included such important musical figures as the composer Engelbert Humperdinck and the conductors Arthur Nikisch and Felix Weingartner, not to mention the young Bruno Walter, who found his calling as a conductor and as a lifelong devotee to Mahler that evening.

As we have seen, Mahler composed the first movement of the Second Symphony hard on the heels of the First, as if they were part of the same creative impulse. Indeed, Mahler remarked once that his title for the first movement, *Todtenfeier*, referred to the funeral rites of the "Titan" who was the hero of his First Symphony. As late as 1901, Mahler wrote out an extensive descriptive program for the symphony in which he explained the character of the Allegro maestoso as a recollection of the "life, struggles,



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passions, and aspirations" of a "well-loved person" while standing by his coffin. The question that keeps intruding, says Mahler, is "What now? What is this life—and this death? Do we have an existence beyond it? Is all this only a confused dream, or do life and death have a meaning?—And we must answer this question if we are to live on."

With or without programmatic aid, the first movement is overwhelming in vibrancy and variety. For all its novel form and content, it still makes obeisance to the traditions of nineteenth-century music. The opening key of C minor cannot fail to recall Beethoven's Fifth, and the stormy character of the first ideas conjures up Siegmund's arrival at Hunding's house in the opening of Wagner's *Die Walküre*. But the wonder of this opening is the range of ideas that Mahler develops, all in C minor, all redolent of the funeral march. Magically contrasted with this is a bright theme of utter simplicity in E major, a theme that no one but Mahler could have conceived. Its upward-striving character (reticent at first) is a foreshadowing of the "Resurrection" theme of the finale. The material is exposed at considerable length, in two stages (corresponding in principle to the old repeated exposition in the classical symphony, though Mahler's "repeat" is in fact a continuous and varied development). The many tiny thematic ideas that are created as offshoots of the march rhythm are intertwined in an elaborate and extended development during the course of which the horns sing out a hymnlike melody that begins with the first four notes of the "*Dies irae*" from the *Requiem* service. But the recapitulation avoids resolving the questions raised by the movement; both of the prin-



The Church of St. Michael in Hamburg, where the memorial service for Hans von Bülow that inspired Mahler's use of the "Resurrection" hymn was held



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cipal ideas recur in the same keys in which we first heard them (C minor and E major respectively), so that the consolation of the major-key theme seems to arrive from another world entirely before being driven aside by a dark and mysterious C minor coda.

In the score, Mahler asks for a five-minute pause between the first and second movements, a request motivated in part, no doubt, because what follows is so different in character. The next three movements, all much shorter and to some extent lighter, function as intermezzi. Mahler described the Andante as "a happy moment from the life of his beloved departed one." In style it is a *Ländler*, an Austrian folk dance in 3/4 time, relaxed and bucolic, yet with an extraordinary finish and precision.

The third movement, related to the *Wunderhorn* song about St. Anthony of Padua's sermon to the fishes, is a witty and sardonic scherzo. In the song version, the text tells of the saint coming to a stream and assembling the fishes for a sermon on the thoughtlessness of their lives; they listen carefully and then, when the sermon is finished, go on just as before. But one need not know the poem: the harshly acid orchestration and downward-sinking whirling of the melodic line are unsettling in a movement that starts out as if it will be a rather straightforward and lighthearted dance.

After the scherzo slithers heartlessly and chromatically to its conclusion, we suddenly hear a human voice and feel a surge of warmth. It is an unforgettable moment, marked by a solemnity reinforced by the chorale-like harmonization. The poem itself is at once naive and profound. Mahler constructs his setting to highlight the words "I am from God and would return to God" with a musical phrase that is later worked into the finale. The voice dies away in Mahler's favorite rising arch, expressing a sublime and tranquil confidence scarcely heard heretofore.

The serene ending of the fourth movement is shattered by a horrendous orchestral outburst. The reference to Beethoven's Ninth Symphony (the last movement of which begins with what German writers have been pleased to call a "fanfare of terror") is unmistakable. There follows a complex and very operatic orchestral passage—we should remember that Mahler was intimately acquainted, from the conductor's podium, with the world of opera and its larger-than-life gestures. Offstage horn calls build to elaborate fanfares. If the dead are to be called to judgment through a musical call to attention, it will be one like this, which seems to fill the entire universe. It leads to a gigantic march of wild, even vulgar, character, yielding eventually to a section of incredible stillness and unreality. Offstage brass instruments ("at the greatest possible distance," says the score) utter the definitive summons. As the sound of fanfares dies away, there occurs the most breathtaking moment of the entire symphony: unheralded and unexpected, the chorus begins singing very softly, the words of Klopstock's resurrection hymn: "Rise again, yes, you will rise again, my dust, after brief rest." The dead of all mankind seem to be stirring in answer to the summons. During the symphony's premiere, the audience actually gasped at the moment of the choral entrance.

From this moment the music gradually becomes confident and affirmative. Mahler follows Klopstock's poem closely at first, but from the entrance of the alto solo ("*O glaube, mein Herz*"—"Believe, my heart, you were not born in vain") the text is Mahler's own. It is tempting to read into it a double meaning: the evident religious sentiment derived from Klopstock as well as the composer's own assertion that, in spite of setbacks and failures, his music will live ("You have not lived and suffered in vain"). The ringing choral finale moves to E-flat, relative major of the opening C minor, utterly casting aside the torments and doubts of the funeral march for a confident declaration of the utmost brilliance—a major point of arrival in Mahler's own personal voyage of self-discovery.

—Steven Ledbetter

Text and translation begin on the next page.

Urlicht

O Röschen rot!
Der Mensch liegt in grösster Not!
Der Mensch liegt in grösster Pein!
Je lieber möcht ich im Himmel sein!

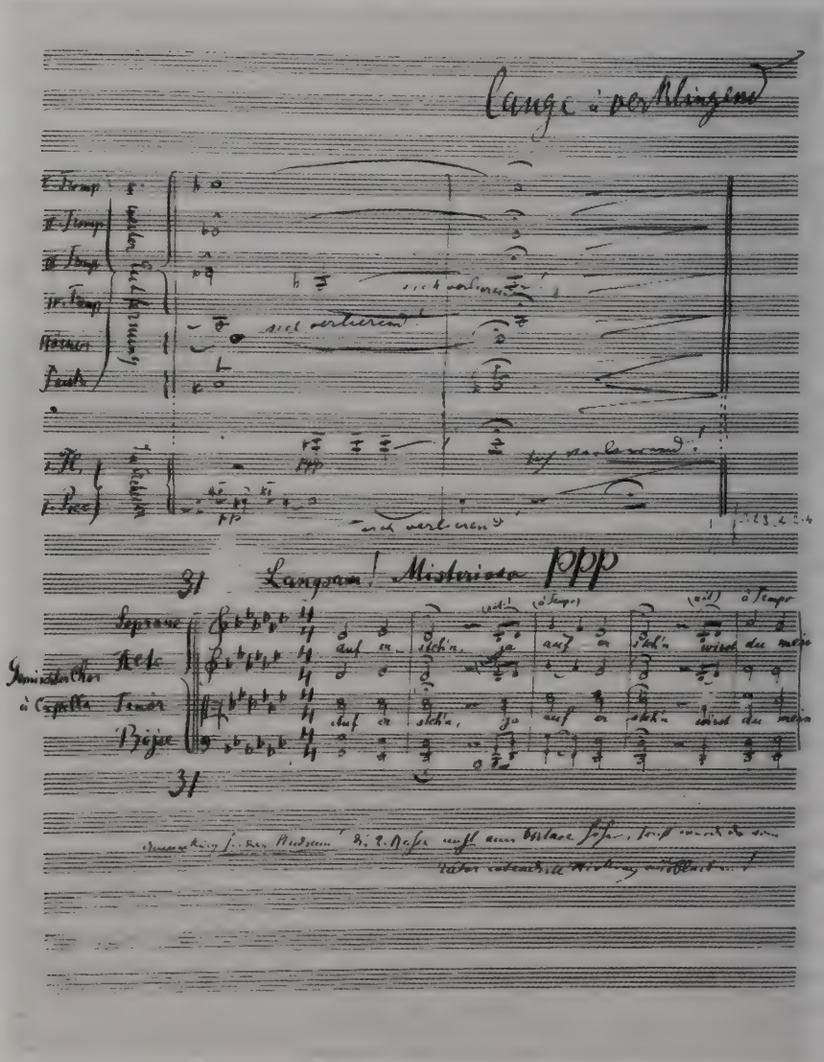
Da kam ich auf einen breiten Weg,
Da kam ein Engelein und wollt mich
abweisen.
Ach nein! Ich liess mich nicht
abweisen!
Ich bin von Gott und will wieder
zu Gott!
Der liebe Gott wird mir ein
Lichtchen geben,
Wird leuchten mir bis in das ewig selig
Leben!

— from *Des Knaben Wunderhorn*
(*The Boy's Magic Horn*)

Primal Light

O little red rose!
Humankind lies in greatest need!
Humankind lies in greatest pain!
Much rather would I be in Heaven!

Then I came onto a broad way,
And an angel came and wanted
to turn me away.
But no, I would not let myself be
turned away!
I am from God and would return
to God!
Dear God will give me a
light,
Will light me to eternal, blissful
life!



The unaccompanied choral entrance in the last movement, from Mahler's manuscript

Auferstehung

Auferstehn, ja auferstehn wirst du,
Mein Staub, nach kurzer Ruh!
Unsterblich Leben! Unsterblich Leben
Wird der dich rief dir geben!

Wieder aufzublühn wirst du gesät!
Der Herr der Ernte geht
Und sammelt Garben
Uns ein, die starben!

— *Friedrich Gottlieb Klopstock*

Resurrection

Rise again, yes, you will rise again,
My dust, after brief rest!
Immortal life! Immortal life
Will He who called you grant you!

To bloom again you were sown!
The Lord of the Harvest goes
And gathers sheaves,
Us, who died!

O glaube, mein Herz, o glaube:
Es geht dir nichts verloren!
Dein ist, Dein, ja Dein, was du gesehnt!
Dein, was du geliebt,
Was du gestritten!

O glaube:
Du wards nicht umsonst geboren!
Hast nicht umsonst gelebt, gelitten!

Was entstanden ist, das muss
vergehen!
Was vergangen,
auferstehen!
Hör' auf zu beben!
Bereite dich zu leben!

O Schmerz! Du Alldurchdringer!
Dir bin ich entrungen!
O Tod! Du Allbezwinger!
Nun bist du bezwungen!
Mit Flügeln, die ich mir errungen,
In heissem Liebesstreben
Werd' ich entschweben
Zum Licht, zu dem kein Aug'
gedrungen!
Sterben werd' ich, um zu leben!

Auferstehn, ja auferstehn
wirst du,
Mein Herz, in einem Nu!
Was du geschlagen,
Zu Gott wird es dich tragen!

—*Gustav Mahler*

O believe, my heart, but believe:
Nothing will be lost to you!
Yours is what you longed for,
Yours what you loved,
What you fought for!

O believe:
You were not born in vain!
You have not lived in vain, nor suffered!

What has come into being must
perish,
What has perished must rise
again!
Cease from trembling!
Prepare to live!

O Pain, piercer of all things,
From you I have been wrested!
O Death, conqueror of all things,
Now you are conquered!
With wings I won for myself,
In love's ardent struggle,
I shall fly upwards
To that light to which no eye has
penetrated!
I shall die so as to live!

Rise again, yes, you will rise
again,
My heart, in the twinkling of an eye!
What you have conquered
Will bear you to God!



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The best place to start reading about Gustav Mahler is Paul Banks's superbly insightful article in The New Grove Dictionary of Music and Musicians; this has been reissued in paperback, along with the Grove articles on Janáček, Richard Strauss, and Sibelius, in *The New Grove Turn of the Century Masters (Norton Paperback)*. Next, a little larger, is the splendid short study by Michael Kennedy in the Master Musicians series (Littlefield paperback). Going by increasing size we come to Kurt Blaukopf's biography, a readable journalistic account (London), and Egon Gartenberg's, which is especially good on the Viennese milieu if somewhat trivial on the music (Schirmer paperback). Henry-Louis de La Grange's *Mahler* (Doubleday) is an extremely detailed biographical study. A long-awaited second volume, entitled *Gustav Mahler–Vienna: The Years of Challenge, 1897-1904*, has recently appeared in English (Oxford University Press; the third volume remains available only in the original French). This will be the standard biographical study for many years. Donald Mitchell's perceptive and detailed study of Mahler's music now runs to three volumes, with a fourth yet to come; the series consists of *Gustav Mahler: The Early Years*, *Gustav Mahler: The Wunderhorn Years*, and *Gustav Mahler: Songs and Symphonies of Death* (California; the first and second volumes are available in paperback). The extremely detailed study is informed by a strong musical intelligence. Alma Mahler's autobiography *And the Bridge Is Love* (Harcourt Brace Jovanovich) and her *Gustav Mahler: Memories and Letters* (University of Washington paperback) offer essential source material but must be treated with caution and considerable skepticism. The most recent edition of the latter book provides important corrections by Donald Mitchell and Knud Martner. Martner has edited *Gustav Mahler: Selected Letters* (Farrar, Straus and Giroux), which contains all of the letters published earlier in Alma Mahler's less than reliable collection plus a good many more, though it is still a far cry from the complete edition of Mahler letters we need.

Seiji Ozawa and the Boston Symphony Orchestra have recorded Mahler's *Resurrection* Symphony with Kiri Te Kanawa, Marilyn Horne, and the Tanglewood Festival Chorus, John Oliver, conductor, as part of the BSO's complete Mahler cycle for Philips. Bruno Walter's classic reading with the New York Philharmonic, the Westminster Choir, soprano Emilia Cundari, and contralto Maureen Forrester has been transferred to compact disc (Odyssey). Another classic account also transferred to CD was led by Otto Klemperer, with the Philharmonia Orchestra and Chorus and soloists Elisabeth Schwarzkopf and Hilde Rössl-Majdan (Angel). Other strong recordings include Simon Rattle's with Arleen Augér, Janet Baker, and the City of Birmingham Symphony Orchestra and Chorus (Angel), Leonard Slatkin's with Kathleen Battle, Maureen Forrester, and the St. Louis Symphony Orchestra and Chorus (Telarc). Newer entries to the catalogue include Herbert Blomstedt's recording with the San Francisco Symphony and Chorus, with soloists Ruth Ziesak and Charlotte Hellenkant (London), and a reissue of Maurice Abravanel's 1967 recording with the Utah Symphony, with soloists Beverly Sills and Florence Kopleff (Vanguard Classics). All of the aforementioned recordings take two discs.

—S.L.

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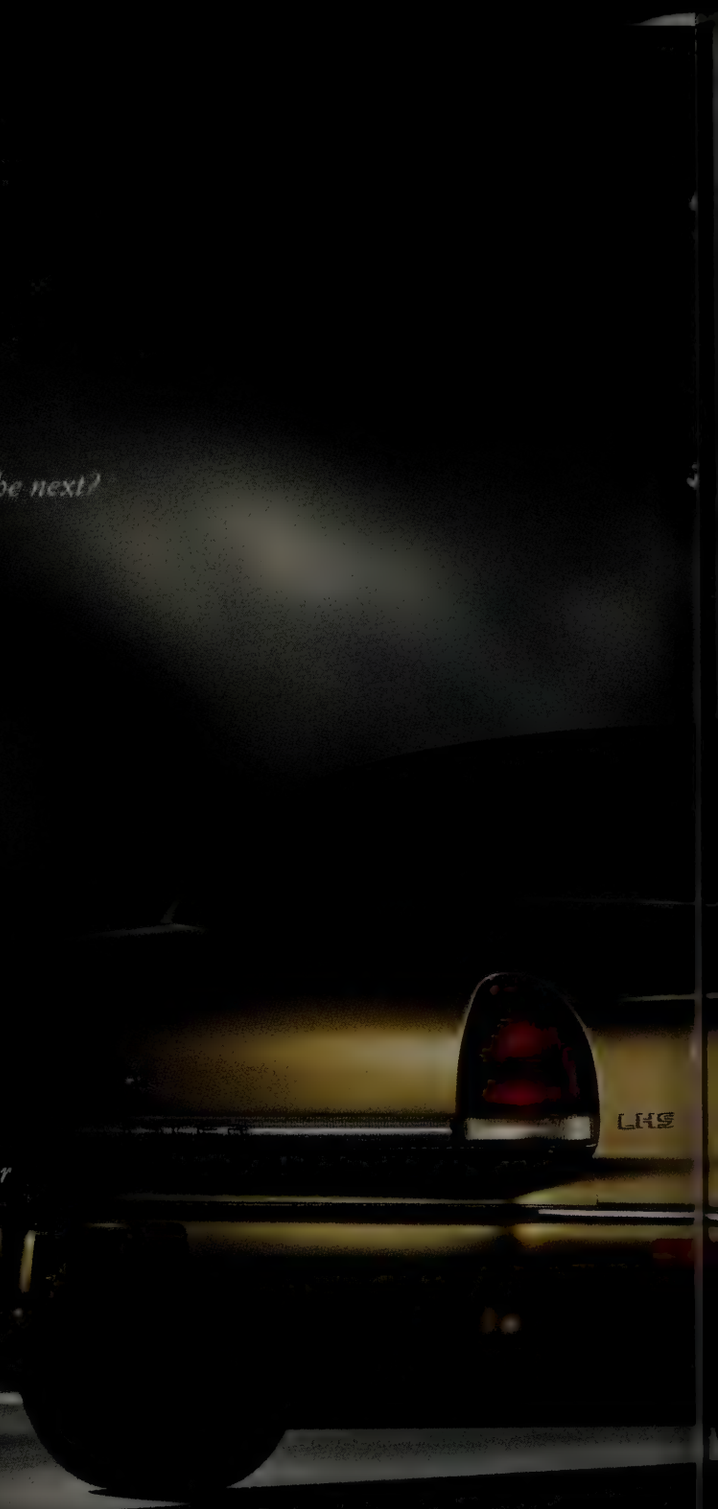
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Heidi Grant Murphy



A native of Bellingham, Washington, soprano Heidi Grant Murphy began vocal studies while attending Western Washington and Indiana Universities. Her graduate studies were interrupted in 1988 when she was named a winner of the Metropolitan Opera National Council Auditions and was immediately engaged by James Levine to participate in the Metropolitan Opera's Young Artist Development Program. Ms. Murphy has by now appeared with many of the world's finest opera companies and orchestras, notably the Metropolitan Opera, Salzburg Festival, Frankfurt Opera, Netherlands Opera, Brussels' Théâtre Royal de la Monnaie, and Santa Fe Opera. This week she joins Seiji Ozawa and the Boston Symphony for Mahler's *Resurrection* Symphony in Symphony Hall, to be followed by performances in Chicago, San Francisco, and Cerritos (CA) during the BSO's North American tour. Ms. Murphy made her Boston Symphony debut in February 1991, in a performance of Mozart's *Requiem* under Seiji Ozawa's direction. She has also been soloist with the New York Philharmonic, Chicago Symphony, Philadelphia Orchestra, and the San Francisco Symphony. Ms. Murphy has sung numerous roles with the Metropolitan Opera since her company debut in 1989, including Sophie in *Der Rosenkavalier*, Sister Constance in *Dialogues of the Carmelites*, Nannetta in *Falstaff*, and the Fiakermilli in *Arabella*. She has sung the role of Celia in Mozart's *Lucio Silla* at the Salzburg Festival and with Frankfurt Opera and most recently performed Sophie in a new Salzburg production of *Rosenkavalier*. In addition to her Met appearances as Pamina in *Die Zauberflöte*, Oscar in *Un ballo in maschera*, and Nannetta in *Falstaff*, this season brings her Covent Garden debut as Blondchen in Mozart's *Die Entführung aus dem Serail*, her New York recital debut at Carnegie Hall's Weill Recital Hall, a seven-day residency at George Mason University in



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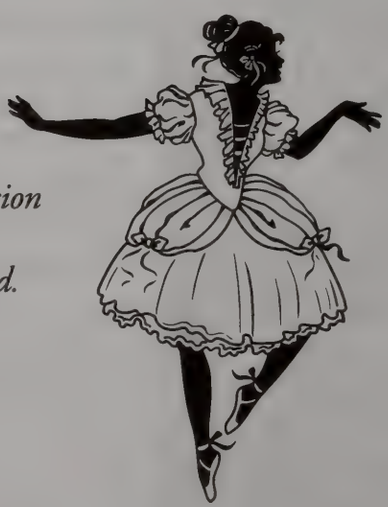
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Fairfax, Virginia, under the auspices of the Marilyn Horne Foundation, further performances of Mahler's *Resurrection* Symphony with Seiji Ozawa and the Vienna Philharmonic in Vienna and New York, and her Barbican debut singing Mozart concert arias with Pinchas Zukerman and the English Chamber Orchestra. On recordings, Ms. Murphy may be heard with James Levine and the Metropolitan Opera in Mozart's *Le nozze di Figaro* and Wagner's *Parsifal*, on Deutsche Grammophon. She has also recorded Mahler's *Symphony of a Thousand* and Haydn's *The Creation* with Robert Shaw and the Atlanta Symphony, for Telarc. Future projects for Deutsche Grammophon include Schumann's *Das Paradies und die Peri* with Giuseppe Sinopoli, and the role of Ilia in Mozart's *Idomeneo* with James Levine, Plácido Domingo, and Cecilia Bartoli.

Michelle DeYoung



Making her Boston Symphony debut at this concert, mezzo-soprano Michelle DeYoung began her 1995-96 season with the San Francisco Symphony's gala opening performance of Beethoven's Ninth Symphony under the direction of Michael Tilson Thomas. She appears at the Metropolitan Opera this season as the Second Lady in *Die Zauberflöte*, the High Priestess in *Aida*, and Siegrune in *Die Walküre*, and returns to San Francisco in the spring for performances of Mahler's *Das klagende Lied* and for her debut recital in that city. In January she appeared in the Marilyn Horne Foundation's annual gala at Alice Tully Hall; early February brings a recital sponsored by Connecticut Grand Opera. Also in February she joins Seiji Ozawa and the Boston Symphony for tour performances of Mahler's *Resurrection* Symphony. Next October she will be heard in recital on WQXR in New York as part of the Marilyn Horne Foundation Series, "Wings of Song." In July she sings in Mahler's Symphony No. 8 with David Zinman and the Minnesota Orchestra. Raised in Colorado and California, Ms. DeYoung joined the Metropolitan Opera's Young Artist Development Program at the beginning of the 1992-93 season; she was a Metropolitan Council winner in 1992. She was an apprentice with Santa Fe Opera in the summer of 1992 and an apprentice with the Israel Arts Vocal Institute in the summer of 1993. During the 1993-94 season Ms. DeYoung appeared at the Metropolitan Opera as the High Priestess in *Aida*, the German Mother in *Death in Venice*, and Mother Jeanne in *Dialogues of the Carmelites*. She has also appeared with the Manchester Music Festival in Vermont, with Glimmerglass Opera, and in recital in London's Covent Garden Festival. She made her Carnegie Hall debut in December 1994, in Handel's *Messiah* with the Oratorio Society of New York. In 1994 she took first-place honors in the New York Oratorio Society Competition, won second place in the Opera Index Competition, and was a finalist in the

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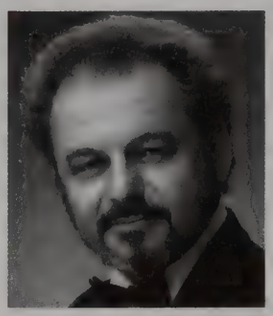
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Birgit Nilsson Competition. Ms. DeYoung sang her first Verdi *Requiem* in June 1995, with the Schola Cantorum at Stanford University in California, appearing the following month as Cornelia in Handel's *Giulio Cesare* with Wolf Trap Opera. In 1995 she was recipient of the Marian Anderson Award, the George London Award/Kirsten Flagstad Memorial Fund, an ARIA Foundation Award, and Lincoln Center's Martin Segal Award. Future appearances include her European recital debut at the Edinburgh Festival next summer, performances of Wagner's *Wesendonck Lieder* and Menotti's *Death of the Bishop of Brindisi* at the Spoleto Festival in Italy, Schumann's *Scenes from "Faust"* and a recital at the Ravinia Festival, and engagements with Seattle Opera and Chicago Lyric Opera.

Tanglewood Festival Chorus, John Oliver, Conductor



Organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center, the Tanglewood Festival Chorus marked its twenty-fifth anniversary in April 1995 and celebrated that anniversary last summer. In December 1994, in its first performances overseas, the chorus joined Seiji Ozawa and the Boston Symphony Orchestra for tour performances in Hong Kong and Japan of Berlioz's *Requiem*, *Roméo et Juliette*, the "Royal Hunt and Storm" from *Les Troyens*, and, in its Asian premiere, the *Messe solennelle.* Co-sponsored by the Tanglewood Music Center and Boston University, and originally formed for performances at the Boston Symphony Orchestra's summer home, the chorus was soon playing a major role in the BSO's Symphony Hall season as well. Now the official chorus of the Boston Symphony Orchestra, the Tanglewood Festival Chorus is made up of members who donate their services, performing in Boston, New York, and at Tanglewood, working with Music Director Seiji Ozawa, the Boston Pops, Principal Guest Conductor Bernard Haitink, and such prominent guests as Marek Janowski, Roger Norrington, and Simon Rattle. The chorus has also collaborated with Seiji Ozawa and the Boston Symphony Orchestra on numerous recordings, beginning with Berlioz's *The Damnation of Faust* for Deutsche Grammophon, a 1975 Grammy nominee for Best Choral Performance. Recordings with Seiji Ozawa and the Boston Symphony Orchestra on compact disc also include Tchaikovsky's *Pique Dame* and Berlioz's *Requiem*, on RCA Victor Red Seal; Strauss's *Elektra*, Mahler's Second, Third, and Eighth symphonies, Bartók's *The Miraculous Mandarin*, and Schoenberg's *Gurrelieder*, on Philips; Poulenc's *Gloria* and *Stabat mater* with Kathleen Battle, and Mendelssohn's complete incidental music to *A Midsummer Night's Dream*, on Deutsche Grammophon; and Debussy's *La Damoiselle élue* with Frederica von Stade, on Sony Classical/CBS Masterworks. Also for Philips, the chorus has recorded Ravel's *Daphnis et Chloé* and Brahms's *Alto Rhapsody* with the Boston Symphony Orchestra under Bernard Haitink's direction. They may also be heard on two Christmas albums with John Williams and the Boston Pops Orchestra: "Joy to the World," on Sony Classical, and "We Wish You a Merry Christmas," on Philips.

In addition to his work with the Tanglewood Festival Chorus, John Oliver is conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977; his recent recording with that ensemble for Koch International includes three pieces written specifically for the Chorale—Bright Sheng's *Two Folksongs from Chinhai*, Martin Amlin's *Time's Caravan*, and William Thomas McKinley's *Four Text Settings*—as well as four works of Elliott Carter. A second recording for Koch is planned, to include Carter's remaining choral works, and music by other American composers. Mr. Oliver's recent appearances as a guest conductor have included performances of Mozart's *Requiem* with the New Japan Philharmonic, and Mendelssohn's *Elijah* and Vaughan Williams's *A Sea Symphony* with the Berkshire Choral Institute. Mr. Oliver made his Boston Symphony Orchestra conducting debut at Tanglewood in 1985.

Tanglewood Festival Chorus
John Oliver, Conductor

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Annette Anfinrud
Michele M. Bergonzi
Joanne Colella Boag
Sarah S. Brannen
Susan Cavalieri
Catherine Cave
Lorenzee Cole
Sarah Dorfman Daniello
Christine P. Duquette
Ann M. Dwelley
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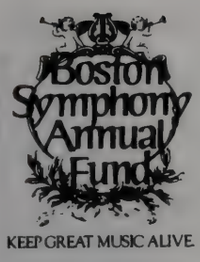
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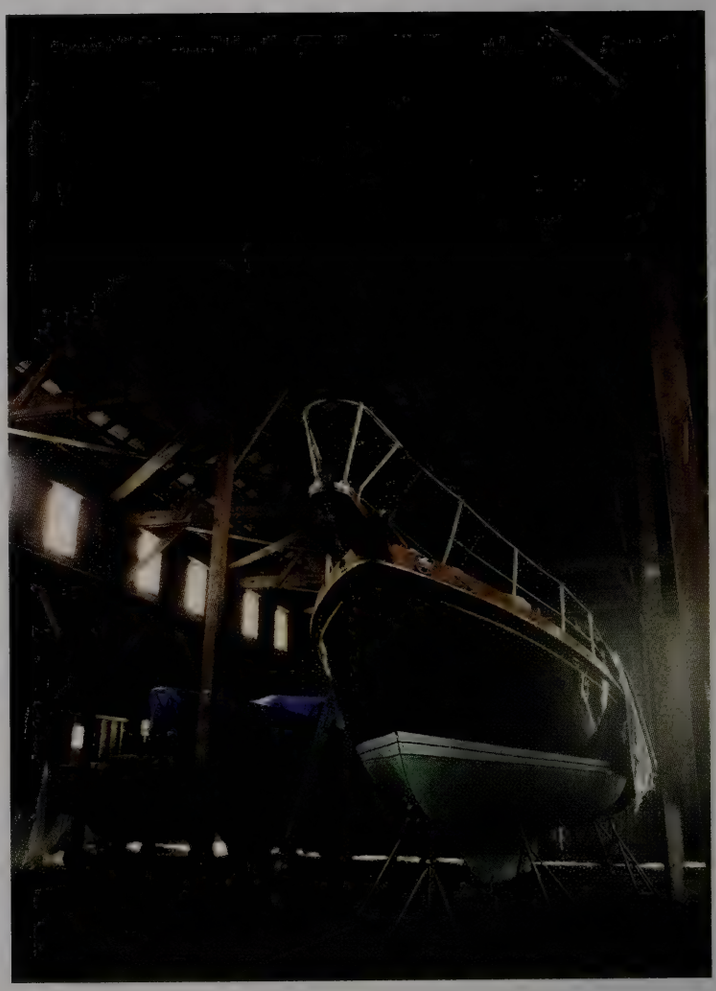
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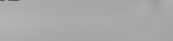
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NEXT PROGRAM...

Wednesday, January 31, at 7:30 p.m. (Special Open Rehearsal–
$5 general admission; Pre-Rehearsal Talk at 6:30 in Symphony Hall)
Thursday, February 1, at 8
Friday, February 2, at 1:30
Saturday, February 3, at 8

SEIJI OZAWA conducting

"A TRIBUTE TO ROLAND HAYES"

MOZART	Overture to *Così fan tutte*, K.588
	"Un aura amorosa" from *Così fan tutte*
	Concert aria, "Or che il dover...Tali e cotanti sono," K.36
	VINSON COLE, tenor
LISZT (orch. BUSONI)	Petrarch Sonnet No. 104, "Pace non trovo"
	Mr. COLE

INTERMISSION

STILL	*In Memoriam: The Colored Soldiers who Died for Democracy*
WALKER	*Lilacs*, for high voice and orchestra (world premiere; commissioned by the Boston Symphony Orchestra in tribute to Roland Hayes, with assistance from AT&T)
	FAYE ROBINSON, soprano
SPIRITUALS for voice and orchestra	My soul's been anchored in the Lord Ms. ROBINSON
	His name so sweet Mr. COLE
	This little light of mine Ms. ROBINSON
	Let us break bread together Mr. COLE
	Ain'ta that good news Ms. ROBINSON

With his Boston Symphony appearances in November 1923, the distinguished tenor and longtime Boston resident Roland Hayes (1887-1977) became the first African-American concert singer to appear with a major American orchestra. His career lasted for more than a half-century, during which time he toured Europe and America, becoming known as a leading exponent of black spirituals and of song repertory by Schubert, Schumann, Brahms, Debussy, and Fauré. This concert is a tribute to Roland Hayes, who paved the way for future generations of African-American artists. In addition to a new work by George Walker composed especially for the occasion, BSO audiences will hear a selection of music from Hayes's own repertory (Mozart, Liszt, and spirituals), as well as a work by one of the greatest African-American composers, a tribute by William Grant Still to "the colored soldiers who died for democracy" in World War II.

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Wednesday, January 31, at 7:30 p.m.
Special Open Rehearsal ($5 general admission)
Steven Ledbetter will discuss the program at 6:30 in Symphony Hall.
Thursday 'A'—February 1, 8-10
Friday 'B'—February 2, 1:30-3:30
Saturday 'B'—February 3, 8-10

SEIJI OZAWA conducting
FAYE ROBINSON, soprano
VINSON COLE, tenor

"A TRIBUTE TO ROLAND HAYES"

MOZART	Overture to *Così fan tutte*
	"Un aura amorosa" from *Così fan tutte*
	Concert aria, "Or che il dover...Tali e cotanti sono"
LIZST/ BUSONI	Petrarch Sonnet No. 104, "Pace non trovo"
WALKER	*Lilacs*, for soprano and orchestra

(world premiere; commissioned by the Boston Symphony Orchestra)

STILL	*In Memoriam: The Colored Soldiers who Died for Democracy*

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From Tuesday, February 6, through Friday, February 16, Seiji Ozawa and the Boston Symphony Orchestra will tour North America, performing concerts in Toronto, Ann Arbor, Chicago, Kansas City (MO), Fort Worth, San Francisco, Palm Desert (CA), and Cerritos (CA).

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Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, or by calling "SymphonyCharge" at (617) 266-1200, Monday through Saturday from 10 a.m. until 6 p.m., to charge tickets instantly on a major credit card, or to make a reservation and then send payment by check. Outside the 617 area code, call 1-800-274-8499. Please note that there is a $2.50 handling fee for each ticket ordered by phone.

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THE BOSTON SYMPHONY performs ten months a year, in Symphony Hall and at Tanglewood. For information about any of the orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

IN THE EVENT OF A BUILDING EMERGENCY, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door, or according to instructions.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 638-9241, or write the Function Manager, Symphony Hall, Boston, MA 02115.

THE BOX OFFICE is open from 10 a.m. until 6 p.m. Monday through Saturday; on concert evenings it remains open through intermission for BSO events or just past starting time for other events. In addition, the box office opens Sunday at 1 p.m. when there is a concert that afternoon or evening. Single tickets for all Boston Symphony subscription concerts are available at the box office. For most outside events at Symphony Hall, tickets are available three weeks before the concert at the box office or through SymphonyCharge.

TO PURCHASE BSO TICKETS: American Express, MasterCard, Visa, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, Monday through Saturday from 10 a.m. until 6 p.m. Outside the 617 area code, phone 1-800-274-8499. There is a handling fee of $2.50 for each ticket ordered by phone.

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LATECOMERS will be seated by the ushers during the first convenient pause in the program. Those who wish to leave before the end of the concert are asked to do so between program pieces in order not to disturb other patrons.

IN CONSIDERATION OF OUR PATRONS AND ARTISTS, children four years old or younger will not be admitted to Boston Symphony Orchestra concerts.

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RUSH SEATS: There are a limited number of Rush Seats available for Boston Symphony subscription concerts Tuesday and Thursday evenings, and Friday afternoons. The low price of these seats is assured through the Morse Rush Seat Fund. The tickets for Rush Seats are sold at $7.00 each, one to a customer, on Fridays as of 9 a.m. and Tuesdays and Thursdays as of 5 p.m. Please note that there are no Rush Tickets available on Friday or Saturday evenings.

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WHEELCHAIR ACCESS to Symphony Hall is available via the Cohen Wing, at the West Entrance. Wheelchair-accessible restrooms are located in the main corridor of the West Entrance, and in the first-balcony passage between Symphony Hall and the Cohen Wing.

LOST AND FOUND is located at the security desk just inside the Cohen Wing entrance on Huntington Avenue.

FIRST AID FACILITIES for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the switchboard near the Massachusetts Avenue entrance.

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ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall, on both sides of the first balcony, and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator, on the first-balcony level, audience-left, outside the Cabot-Cahners Room near the coatroom, and in the Cohen Wing.

COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. The BSO is not responsible for personal apparel or other property of patrons.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live by WGBH-FM (Boston 89.7) and by WAMC-FM (Albany 90.3, serving the Tanglewood area). Saturday-evening concerts are broadcast live by WCRB-FM (Boston 102.5)

BSO FRIENDS: The Friends are donors to the Boston Symphony Orchestra Annual Fund. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9 and 5, (617) 638-9251. If you are already a Friend and you have changed your address, please send your new address *with your newsletter label* to the Development Office, Symphony Hall, Boston, MA 02115. Including the mailing label will assure a quick and accurate change of address in our files.

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THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Wednesday, Thursday, and Friday from 11 a.m. until 4 p.m., Saturday from noon until 6 p.m., and from one hour before each concert through intermission. The Symphony Shop features exclusive BSO merchandise, including The Symphony Lap Robe, calendars, coffee mugs, posters, and an expanded line of BSO apparel and recordings. The Shop also carries children's books and musical-motif gift items. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.

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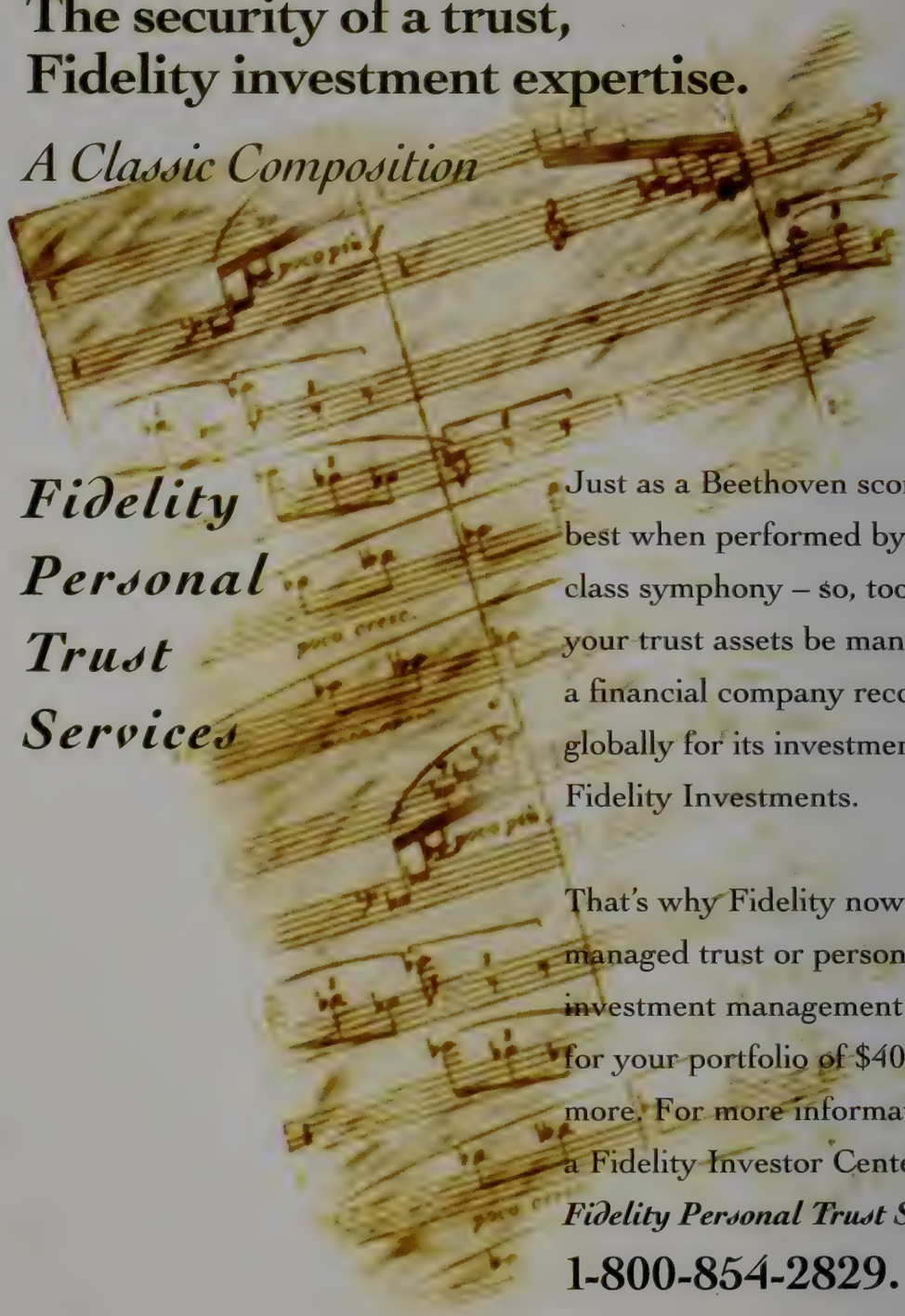


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A Tribute to Roland Hayes



As part of the citywide tribute next month to the famous tenor Roland Hayes, the Boston Symphony Orchestra will honor him with concerts on February 1, 2, and 3. In connection with this tribute the Boston Symphony Archives has mounted an exhibit that explores the life and career of the famous African-American tenor, who began his distinguished career in Boston in 1917. Photographs, letters, programs, awards, and other memorabilia, including a bronze bust by Renee Vautier and a fur coat worn by Roland Hayes, are on exhibit in the two Archives display cases in the Cohen Wing lobby. The Boston Symphony Orchestra would like to thank the following individuals and organizations for making materials available to us: Afrika Hayes-Lambe, Allan Keiler, A. Fred Prager, and the Boston Public Library. The Boston Public Library has mounted a more extensive exhibit, entitled "Roland Hayes: The Man and the Artist," on view in the Koussevitzky Room in the Research Library through March 1, 1996. For more information on that exhibit call (617) 536-5400, ext. 285.

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Boston Symphony Orchestra concerts are funded in part by the National Endowment for the Arts and the Massachusetts Cultural Council, a state agency.

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BSO

"A Tribute to Roland Hayes"
February 1, 2, and 3, 1996
at Symphony Hall

As part of a city-wide collaboration organized by the BSO and involving numerous Boston-area institutions, Seiji Ozawa and the Boston Symphony Orchestra perform "A Tribute to Roland Hayes" this week at Symphony Hall. Tenor Roland Hayes (1887-1977) began his career in Boston in 1917. With his Boston Symphony appearances in November 1923, he became the first African-American concert singer to appear with a major American orchestra. The leading African-American concert singer from the 1920s to the 1940s, Hayes paved the way for future generations of African-American artists.

Among related activities, the BSO's Youth Activities Department, with additional funding from WCVB-TV, the Massachusetts Cultural Council, and the Polaroid Foundation, has produced "The Quiet Hero," an extensive educational program on Roland Hayes including an educational video produced by WCVB-TV, and distributed free to the Massachusetts Public Schools. Other Boston-area institutions participating in the Roland Hayes Tribute during Black History Month include the African Meeting House, the Boston Public Library, Boston University's School for the Arts, the Isabella Stewart Gardner Museum, and the New England Conservatory of Music. For further information, see page 22 of this program book, or call the BSO's Youth Activities Department at (617) 638-9375.

More About Roland Hayes,
at the Symphony Shop

The biography *Singing For All People: Roland Hayes* (Select Publications) by the Boston-based historian, author, and educator Robert C. Hayden is available at the Symphony Shop in the Cohen Wing of Symphony Hall. Also available at the Symphony Shop are two compact discs devoted to recordings by the great African-American tenor. "The Art of Roland Hayes," issued in the Smithsonian Collection of Recordings, contains twenty-three selections—art songs, folk songs, and spirituals—recorded between 1939 and 1967, some of them taped "live" during concerts at Symphony Hall, Jordan Hall, and the Isabella Stewart Gardner Museum; Robert C. Hayden's annotations for that CD are reprinted in this program book beginning on page 14. Available on Vanguard Classics is "Roland Hayes—Favorite Spirituals," a collection of thirty spirituals studio-recorded in 1955 and 1956. The arrangements are Hayes's own and include his song cycle *The Life of Christ*, consisting of thirteen spirituals linked by the tenor's own piano interludes.

Seiji Ozawa and the BSO
to Tour North America
Sponsored by NEC
February 6-16, 1996

From Tuesday, February 6, through Friday, February 16, Seiji Ozawa and the Boston Symphony Orchestra will tour North America, performing concerts in Toronto, Ann Arbor, Chicago, Kansas City (MO), Fort Worth, San Francisco, Palm Desert (CA), and Cerritos (CA). Tour repertory will include Beethoven's Symphony No. 4, Strauss's *An Alpine Symphony*, and Mahler's Symphony No. 2, *Resurrection*. NEC is the corporate sponsor of the BSO's North American tour. NEC has previously sponsored Seiji Ozawa and the Boston Symphony Orchestra in eight national and international tours since 1986, including tours to Europe, Japan and Hong Kong, North America, and South America.

Salute to Symphony 1996
Friday, March 1–Monday, March 4

Celebrating its 25th anniversary, Salute to Symphony 1996, under the expert coordination of the Boston Symphony Association of Volunteers, will take place Friday, March 1, through Monday, March 4. The BSO's annual fundraiser and largest community outreach event is sponsored this year for the first time by FLEET.

Marking its twentieth year of Salute to Symphony telecasts, WCVB-TV Channel 5 will broadcast a special concert live from Symphony Hall on Monday, March 4, from 7:30 to 9 p.m., featuring Boston Pops Conductor Keith Lockhart and an up-close and



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personal look at Seiji Ozawa, who will also be featured in two musical selections. WCVB news anchors Natalie Jacobson and Chet Curtis, who have hosted the BSO telecast each year since its inception in 1977, will be joined by Frank Avruch and Dixie Whatley for this special televised concert, to be simulcast on WCRB 102.5 FM.

With Salute to Symphony 1996, WCRB celebrates its 25th anniversary as producer of the BSO's radiothon. This year's radio programming will continue the tradition of broadcasting the orchestra's most popular current and historical recordings, rarely heard tapes from the archives, and interviews including informal conversations with Seiji Ozawa and Keith Lockhart.

This 25th anniversary marks a new milestone in Salute's history as FLEET becomes the corporate sponsor of this year's Salute to Symphony weekend, including the Symphony Hall Open House, which will take place on Saturday, March 2, from 11 a.m. to 4 p.m. Be sure to bring your family and friends to this festive, informal day of free musical activities for everyone.

Community support of the BSO is vital to maintaining and furthering the orchestra's goals in Symphony Hall, in area schools, and throughout the region. You can make a pledge by calling 1-800-325-9400; a pledge of any amount is appreciated! This year's incentive gifts range from a charming children's BSO T-shirt or a custom-designed Boston Symphony Orchestra ceramic mug in black with an elegant BSO gold colophon for a pledge of $25 to an opportunity to conduct the Boston Pops in *The Stars and Stripes Forever*! for $6,000. Be sure to tune into WCRB 102.5 FM and WCVB-TV for special BSO incentives available only through these broadcasts.

The players, management, and staff of the Boston Symphony Orchestra express their gratitude to FLEET, to WCVB-TV Channel 5, to WCRB 102.5 FM, and to the many volunteers from the greater Boston area who devote countless hours to making this annual event a success.

Art in Support of Art

During the 1995-96 season, the BSO is continuing the tradition of exhibiting art works in the Cabot-Cahners Room on the first-balcony level of Symphony Hall. Sponsored by the Boston Symphony Association of Volunteers, the exhibitions are intended for the enjoyment of both concertgoers and art collectors, providing opportunities to add to their collection or encourage their involvement with art.

On display through February 26 is "Floral Fantasia," an exhibition of recent paintings by Ron Hayes, all inspired by flowers, whether stationary, in motion, in shadow, wind, or water. These varied images of color, light, and beauty will lift spirits in the depth of winter and heighten the prospect of spring. Spanning three decades, Ron Hayes's paintings have undergone changes from political realism and abstraction to landscape (both real and imaginary), and now to flowers. Professor Hayes teaches at the Massachusetts College of Art; his paintings are in numerous public and private collections. Please contact the Volunteer Office at (617) 638-9390 for further information. Remember, the orchestra benefits from the sale of every artwork.

In Case of Snow. . .

To find out the status of a Boston Symphony concert and options available to you in case of a snow emergency, BSO subscribers and patrons may call a special Symphony Hall number. Patrons may dial (617) 638-9495 at any time for a recorded message regarding the current status of a concert.

Ticket Resale

If, as a Boston Symphony subscriber, you find yourself unable to use your subscription ticket, please make that ticket available for resale by calling (617) 266-1492 during business hours. You may also leave your ticket information on the Resale Line at (617) 638-9426 at any time. In this way you help bring needed revenue to the orchestra and at the same time make your seat available to someone who might otherwise be unable to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

SEIJI OZAWA



Seiji Ozawa is now in his twenty-third season as music director of the Boston Symphony Orchestra. Mr. Ozawa became the BSO's thirteenth music director in 1973, after a year as music adviser; his tenure with the Boston Symphony is the longest of any music director currently active with an American orchestra. In his more than two decades as music director, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts at Symphony Hall and Tanglewood, on tours to Europe, Japan, Hong Kong, China, and South America, and across the United States, including regular concerts in New York. Mr. Ozawa has upheld the BSO's commitment to new music through the commissioning of new works, including a series of centennial commissions marking the orchestra's hundredth birthday in 1981, and a series of works celebrating the fiftieth anniversary in 1990 of the Tanglewood Music Center, the orchestra's summer training program for young musicians. In addition, he has recorded more than 130 works with the orchestra, representing more than fifty different composers, on ten labels.

Mr. Ozawa has led the orchestra in European tours on seven occasions since 1976, including the orchestra's first tour devoted exclusively to appearances at the major European music festivals, in 1979; concerts in the fall of 1981 as part of the BSO's centennial tour of Europe and Japan; and further tours in 1984, 1988, and 1991. The most recent European tour under Mr. Ozawa's direction took place in December 1993, with concerts in London, Paris, Madrid, Vienna, Milan, Munich, and Prague. Mr. Ozawa and the orchestra have appeared in Japan on five occasions since 1978, most recently in December 1994, as part of a tour that also included concerts in Hong Kong. Mr. Ozawa led the orchestra in its first tour to South America in October 1992. Major tours of North America have included a March 1981 tour celebrating the orchestra's centennial, a tour to the midwestern United States in March 1983, and an eight-city tour spanning the continent in the spring of 1991. The orchestra's next North American tour is scheduled for February 1996, with nine concerts to take place in Toronto and across the United States.
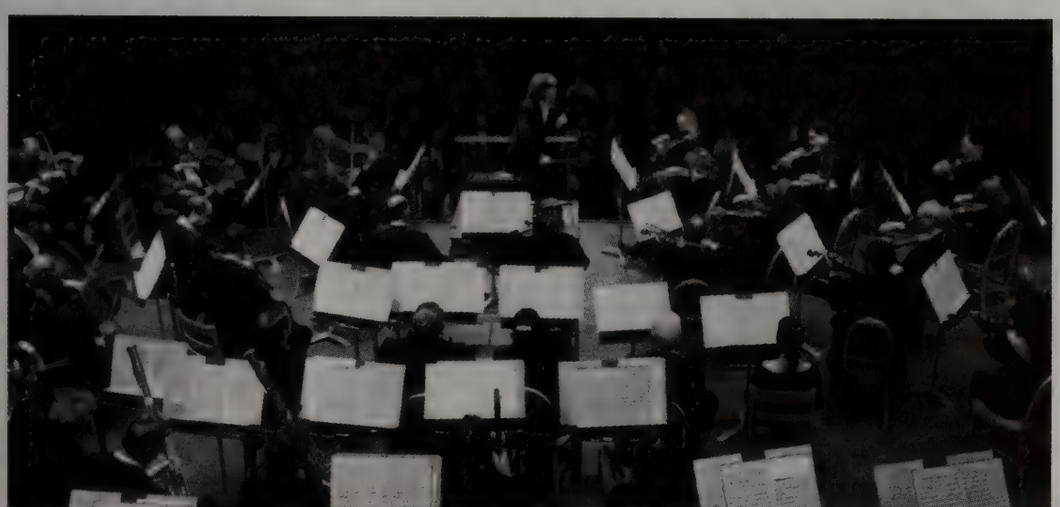
In addition to his work with the Boston Symphony, Mr. Ozawa appears regularly with the Berlin Philharmonic, the New Japan Philharmonic, the London Symphony, the Orchestre National de France, the Philharmonia of London, and the Vienna Philharmonic. He made his Metropolitan Opera debut in December 1992, appears regularly at La Scala and the Vienna Staatsoper, and has also conducted opera at the Paris Opera, Salzburg, and Covent Garden. In September 1992 he founded the Saito Kinen Festival in Matsumoto, Japan, in memory of his teacher Hideo Saito, a central figure in the cultivation of Western music and musical technique in Japan, and a co-founder of the Toho School of Music in Tokyo. In addition to his many Boston Symphony recordings, Mr. Ozawa has recorded with the Berlin Philharmonic, the Chicago Symphony, the London Philharmonic, the Orchestre National, the Orchestre de Paris, the Philharmonia of London, the Saito Kinen Orchestra, the San Francisco Symphony, the Toronto Symphony, and the Vienna Philharmonic, among others.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music, where he was a student of Hideo Saito. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France. Charles Munch, then music director of the Boston Symphony Orchestra, subsequently invited him to attend the Tanglewood Music Center, where he won the Koussevitzky Prize for outstanding student conductor in 1960. While a student of Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, who appointed him assistant conductor of the New York Philharmonic for the 1961-62 season. He made his first professional concert appearance in North America in January 1962, with the San Fran-

cisco Symphony. He was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. He conducted the Boston Symphony Orchestra for the first time in 1964, at Tanglewood, and made his first Symphony Hall appearance with the orchestra in January 1968. In 1970 he became an artistic director of Tanglewood.

Mr. Ozawa recently became the first recipient of Japan's Inouye Sho ("Inouye Award"). Created to recognize lifetime achievement in the arts, the award is named after this century's preeminent Japanese novelist, Yasushi Inouye. In September 1994 Mr. Ozawa received his second Emmy award, for Individual Achievement in Cultural Programming, for "Dvořák in Prague: A Celebration," with the Boston Symphony Orchestra. He won his first Emmy for the Boston Symphony Orchestra's PBS television series "Evening at Symphony." Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.

Mr. Ozawa's compact discs with the Boston Symphony Orchestra include, on Philips, the complete cycle of Mahler symphonies, Mahler's *Kindertotenlieder* with Jessye Norman, Bartók's Concerto for Orchestra and *The Miraculous Mandarin,* Richard Strauss's *Elektra* with Hildegard Behrens in the title role, and Schoenberg's *Gurrelieder* with Jessye Norman, James McCracken, and Tatiana Troyanos. New on EMI is "The American Album" with Itzhak Perlman, including music for violin and orchestra by Bernstein, Barber, and Foss. Recordings on Deutsche Grammophon include Mendelssohn's complete incidental music to *A Midsummer Night's Dream*, with Kathleen Battle, Frederica von Stade, and members of the Tanglewood Festival Chorus; violin concertos of Bartók and Moret with Anne-Sophie Mutter; concertos by Shostakovich and Schumann with violinist Gidon Kremer; Poulenc's *Gloria* and *Stabat mater* with Kathleen Battle; and Liszt's two piano concertos and *Totentanz* with Krystian Zimerman. Other recordings include Rachmaninoff's Third Piano Concerto with Evgeny Kissin, Tchaikovsky's opera *Pique Dame*, with Mirella Freni, Maureen Forrester, Vladimir Atlantov, Sergei Leiferkus, and Dmitri Hvorostovsky, and Berlioz's *Requiem*, with tenor Vinson Cole and the Tanglewood Festival Chorus, on RCA Victor Red Seal; "The Dvořák Concert from Prague," with Rudolf Firkušný, Yo-Yo Ma, Itzhak Perlman, and Frederica von Stade, on Sony Classical (audio and video); music for piano left-hand and orchestra by Ravel, Prokofiev, and Britten with Leon Fleisher, Strauss's *Don Quixote* with Yo-Yo Ma, and, on one disc, Britten's *Young Person's Guide to the Orchestra*, Prokofiev's *Peter and the Wolf*, and Saint-Saëns' *Carnival of the Animals*, also on Sony Classical and Beethoven's five piano concertos and Choral Fantasy with Rudolf Serkin, on Telarc.



BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

BOSTON SYMPHONY ORCHESTRA 1995-96

Seiji Ozawa
Music Director
Music Directorship endowed by John Moors Cabot

Bernard Haitink
Principal Guest Conductor



First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Assistant Concertmaster
Robert L. Beal, and Enid L. and Bruce A. Beal chair, endowed in perpetuity in 1980

Laura Park
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

°Lucia Lin
Forrest Foster Collier chair

Leo Panasevich
Carolyn and George Rowland chair

Gottfried Wilfinger
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

Alfred Schneider
Muriel C. Kasdon and Marjorie C. Paley chair

Raymond Sird
Ruth and Carl Shapiro chair, fully funded in perpetuity

Ikuko Mizuno
David and Ingrid Kosowsky chair

Amnon Levy
Theodore W. and Evelyn Berenson Family chair

*Jerome Rosen
*Sheila Fiekowsky
*Jennie Shames
*Valeria Vilker Kuchment
*Tatiana Dimitriades
*Si-Jing Huang
*Nicole Monahan

Second Violins

Marylou Speaker Churchill
Principal
Fahnestock chair

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
*Harvey Seigel
Ronan Lefkowitz
*Nancy Bracken
*Aza Raykhtsaum
*Bonnie Bewick
*James Cooke

*Participating in a system of rotated seating
‡On sabbatical leave
°On leave
§Substitute player

*Victor Romanul
Bessie Pappas chair
*Catherine French

Violas

§Charles Pikler
Guest Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Hui Liu
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Ronald Wilkison
Lois and Harlan Anderson chair

Robert Barnes
Burton Fine
Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
Mark Ludwig
*Rachel Fagerburg
*Edward Gazouleas
*Kazuko Matsusaka

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Esther S. and Joseph M. Shapiro chair

Joel Moerschel
Sandra and David Bakalar chair

*Ronald Feldman
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

Luis Leguía
Robert Bradford Newman chair

Carol Procter
Lillian and Nathan R. Miller chair

*Jerome Patterson
Charles and JoAnne Dickinson chair

*Jonathan Miller
Rosemary and Donald Hudson chair

*Owen Young
John F. Cogan, Jr., and Mary Cornille chair

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Joseph Hearne
Leith Family chair, fully funded in perpetuity

John Salkowski
Joseph and Jan Brett Hearne chair

*Robert Olson
*James Orleans
*Todd Seeber

*John Stovall
*Dennis Roy

Flutes
Elizabeth Ostling
Acting Principal
Walter Piston chair, endowed in perpetuity in 1970
§Jacques Zoon
Guest Principal
Fenwick Smith
Myra and Robert Kraft chair, endowed in perpetuity in 1981

Assistant Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo
Geralyn Coticone
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979

Oboes
‡Alfred Genovese
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
§Mark McEwen
Keisuke Wakao
Assistant Principal

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews
Thomas Martin
Associate Principal & E-flat clarinet

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Roland Small
Richard Ranti
Associate Principal

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
Charles Kavalovski
Principal
Helen Sagoff Slosberg chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
‡Daniel Katzen
Elizabeth B. Storer chair
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

Trumpets
Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman
Ford H. Cooper chair
Timothy Morrison
Associate Principal
Thomas Rolfs

Trombones
Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter

Bass Trombone
Douglas Yeo

Tuba
Chester Schmitz
Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani
Everett Firth
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion
Thomas Gauger
Peter and Anne Brooke chair, fully funded in perpetuity
Frank Epstein
Peter Andrew Lurie chair
J. William Hudgins
Timothy Genis
Assistant Timpanist

Harps
Ann Hobson Pilot
Principal
Willona Henderson Sinclair chair
Sarah Schuster Ericsson

Librarians
Marshall Burlingame
Principal
Lia and William Poorvu chair
William Shisler
James Harper

Assistant Conductor
Richard Westerfield
Anna E. Finnerty chair

Personnel Managers
Lynn Larsen
Bruce M. Creditor

Stage Manager
Position endowed by Angelica L. Russell
Peter Riley Pfitzinger



BOSTON SYMPHONY ORCHESTRA

Seiji Ozawa, *Music Director*
Bernard Haitink, *Principal Guest Conductor*
One Hundred and Fifteenth Season, 1995-96

Thursday, February 1, at 8
Friday, February 2, at 1:30
Saturday, February 3, at 8

SPONSORED BY AT&T

SEIJI OZAWA conducting

A TRIBUTE TO ROLAND HAYES

MOZART

Overture to *Così fan tutte*, K.588
"Un aura amorosa" from *Così fan tutte*
Concert aria, "Or che il dover...Tali e cotanti sono," K.36[33i]

VINSON COLE, tenor

Photos courtesy Boston Public Library





Repertoire Sung by Roland Hayes With the Boston Symphony Orchestra

November 15 (Cambridge); 16 and 17 (Symphony Hall), 1923
Pierre Monteux conducting
MOZART "Un aura amorosa" from *Così fan tutte*
BERLIOZ "The Repose of the Holy Family" from *L'Enfance du Christ*
Two spirituals: "Go Down Moses," "By and By"

January 20 (Providence), 29 (New York City), and 30 (Brooklyn), 1925
Serge Koussevitzky conducting
BERLIOZ "The Repose of the Holy Family"
LISZT (orch. BUSONI) Petrarch Sonnet No. 104, "Pace non trovo"

December 14, 1931 (Symphony Hall)
Serge Koussevitzky conducting
MOZART Concert aria, "Tali e cotanti sono," K.36
BERLIOZ "The Repose of the Holy Family"

December 27, 1931 (Symphony Hall; Pension Fund Concert)
Serge Koussevitzky conducting
TCHAIKOVSKY Lensky's Aria from *Eugene Onegin*
TCHAIKOVSKY "Don Juan's Serenade"

February 25 and 26, 1944 (Symphony Hall)
Serge Koussevitzky conducting
GRETCHANINOV *Missa oecumenica* for four soloists, chorus, and orchestra (world premiere)

LISZT (orch. BUSONI) — Petrarch Sonnet No. 104, "Pace non trovo"
Mr. COLE

INTERMISSION

STILL — *In Memoriam: The Colored Soldiers Who Died for Democracy*

WALKER — *Lilacs*, for voice and orchestra
Words by Walt Whitman
(world premiere; commissioned by the Boston Symphony Orchestra in tribute to Roland Hayes, with assistance from AT&T)

I. When lilacs last in the dooryard bloom'd
II. O powerful western fallen star!
III. In the dooryard fronting an old farm-house
IV. Sing on, sing on you gray-brown bird

FAYE ROBINSON, soprano

SPIRITUALS FOR VOICE AND ORCHESTRA

arr. KIM SCHARNBERG — My soul's been anchored in the Lord
Ms. ROBINSON

arr. SCHARNBERG — His name so sweet
Mr. COLE

arr. SCHARNBERG — This little light of mine
Ms. ROBINSON

arr. LARS CLUTTERHAM — Let us break bread together
Mr. COLE

arr. SCHARNBERG — Ain'ta that good news
Ms. ROBINSON

An essay about Roland Hayes begins on page 14.
Program notes, with texts and translations, begin on page 27.

The evening concerts will end about 9:50 and the afternoon concert about 3:20.

RCA, Deutsche Grammophon, Philips, Telarc, Sony Classical/CBS Masterworks, Angel/EMI, London/Decca, Erato, Hyperion, and New World records.

Baldwin piano

Please be sure the electronic signal on your watch or pager is switched off during the concert.

The program books for the Friday series are given in loving memory of Mrs. Hugh Bancroft by her daughters Mrs. A. Werk Cook and the late Mrs. William C. Cox.

Roland Hayes: The Heart of the Song

by Robert C. Hayden

An Introduction: Not to be Forgotten

The late Rev. Martin Luther King, Jr., once said about history: "Whether we realize it or not, each of us is eternally 'in the red.' We are everlasting debtors to known and unknown men and women."

Roland Hayes, as the leading African-American concert singer from the 1920s to the 1940s, single-handedly broke the "color line" in classical concert music, paving the way for future generations of African-American artists. During his early singing career the all-encompassing humanity of his music provided no protection against racism, but his steadfast vision of bringing people of all races together through his music eventually overrode the prejudices of audiences and concert promoters, opening the doors of concert halls everywhere. Paul Robeson, Marian Anderson, and others following in Hayes's footsteps achieved permanent recognition; but Hayes's name gradually receded from the pages of history.

Roland Hayes was able to move audiences with the humility of a true artist. He once commented: "If they praise your technique, that's no compliment. That means you didn't move them. No, singing isn't a recreative art. You don't create. You stir up the atmosphere so people can feel those things common to all of us." We hope that the city-wide collaboration "A Tribute to Roland Hayes" will fulfill this purpose also, while serving also as testimony to the memory of a great man.



Boston Symphony Archives

ROLAND HAYES

We measure him against great music;
against impossible odds; by fate against
a wall of prejudice: today a tree of many
rings against the sun. But he who measured
himself against humanity remains the better
critic. "If thine eye be single, thy whole body
shall be full of light." So prophesied his mother,
his blood Bible, Angel Mo'. Thine ear be single
too, she might have added, reckoning for song in one
whose joy has always been interpretation. Thousands
measure him, detached and a cappella, *in the*
voice of crucifixion. Sometimes, older than the
old Old Testament, he stands delivered of
anonymous man's grief far deeper than the
spiritual roots go down, like Moses, into
days and deeps unknown. Subliminal revision
of his work in progress left no octaves
open to regret. He knew where he was going,
as the unflown bird of Labrador unrolls the
map of Yucatan. He is and ever was at once
one voice, one race, one citizen, one triumph in
belief, one compromise with nothing. After humility,
perhaps the crowning gift is giving back
what one is given. He is a country to
himself that borders not on nations
whole or sundered, but on art, on life—on people
prizing now and then nobility in man.

—David McCord

* * * * *

David McCord captured Roland Hayes with these poetic thoughts on the occasion of Hayes's eightieth birthday concert celebration at the Isabella Stewart Gardner Museum in Boston in June 1967. Five years earlier, Hayes's seventy-fifth birthday was celebrated at New York's Carnegie Hall. After the intermission, the audience rose to sing a heartfelt "Happy Birthday." "You do us honor to sing to us today, and you do the human race an honor to exist," said Virgil Thomson as he presented Hayes with the first Amistad Award, given by the American Missionary Association. The tributes given to Roland Hayes by David McCord and Virgil Thomson were typical of many he received during his fifty-five years as a vocal concert artist. At his eightieth birthday celebration, Hayes responded to McCord's poem with these words: "There have been many hurdles and many dark places to which I had to go, but there has never been a day that the Lord hasn't made."

The life of Roland Hayes reflects artistry overcoming prejudice. He was the first African-American to perform with a symphony orchestra and the first to bring the old Negro spirituals to the classical concert stage. He was a man born to ex-slaves in 1887, who sang in the great concert halls of America and Europe and made people forget their prejudices long enough to stand in respect for him. The life of Roland Hayes is a story of courage, grace, and intelligence. He used his music rather than words or actions to transcend historical and racial boundaries.

Hayes was born in Curryville, Georgia, on the plantation where his mother, Fannie

Lisa Bernier, age 4, sees The Nutcracker and decides to become a ballerina.

Parents are supportive but concerned–unlike her sisters, she has two left feet.

Begins lessons with renowned dancer.

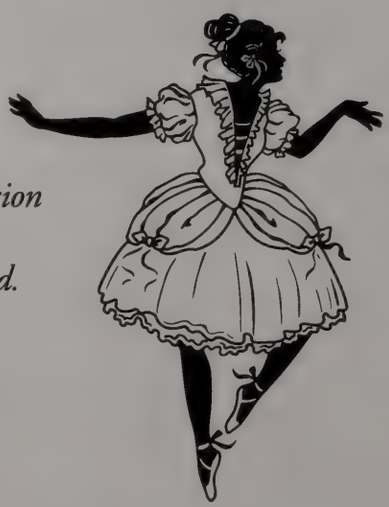
By age 14, starts to display the grace her family is known for.

Learns all of her mentor's best steps.

Enters college to study the performing arts.

Joins a dance troupe and starts touring the country.

Age 23, Lisa dances the part of the Sugarplum Fairy.



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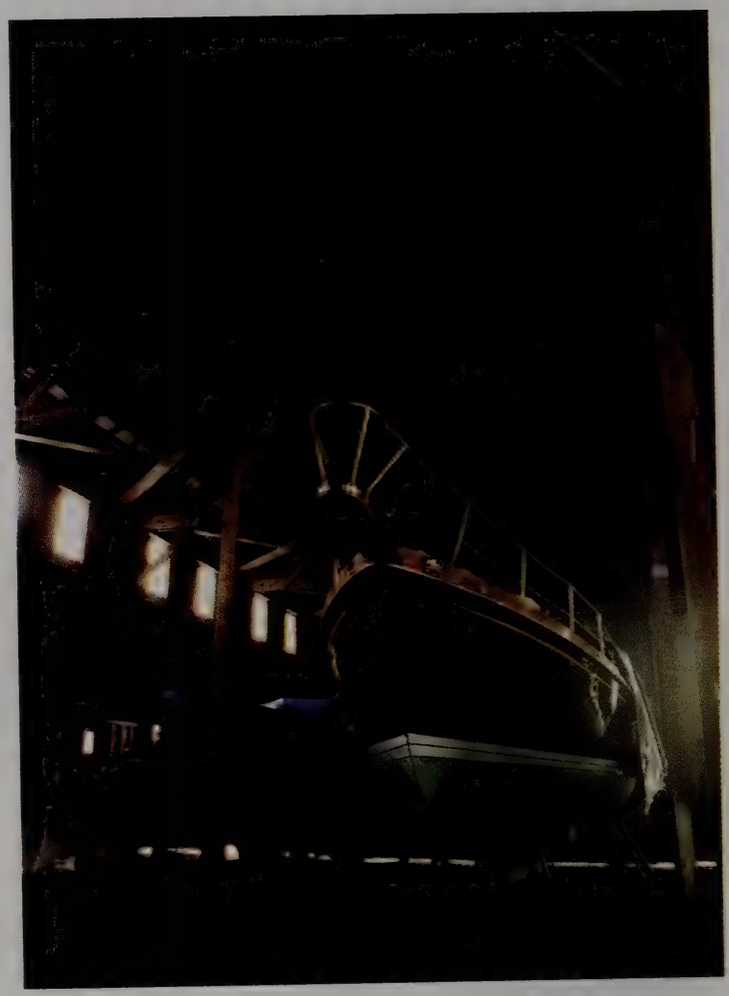
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Mann Hayes, had been a slave. His father, William Hayes, also an ex-slave, was Roland's first music teacher. He supported his family as a hunter in the northern Georgia countryside. His voice brought deer, bear, and game bird within the range of his shotgun. He taught young Roland how to identify the songs of birds and answer their chirps and whistles. The powerful and melodious tones from his horn commanded his hunting hounds. Roland Hayes recalled some fifty years after his birth that his father's musical sounds were his first remembered music. "When I was a child I drank in all the music I heard in the woods and fields and at church."

Hayes's mother, a tenant farmer on ten acres of the plantation where she had been a slave to Joseph Mann, founded Mt. Zion Baptist Church. It was at Mt. Zion that Roland's interest in music was sparked and his voice was first heard. Too poor to have prayer books or hymn books, the congregation used Old Testament verses set to tunes that everybody knew. It became Roland's job to learn new songs from the elders and teach them to the people of Mt. Zion. This is how he learned the spirituals that would become a fixture in his concerts throughout his singing career.

Roland's family moved to Chattanooga, Tennessee, in 1900, shortly after William Hayes's passing. Fannie Hayes supported her family of five children doing laundry and ironing; Roland held jobs as an iron foundry worker and a waiter while going to school part-time.

Hayes's mother, whom he called "Angel Mo'," had a great influence in his early life. She seemed to have the same intimacy with God that his father had had with nature, and she instilled in Roland a sense of the greatness, as well as the nearness, of God. "She

Boston Symphony Archives



Roland Hayes with a portrait of his mother, "Angel Mo'"

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AT 8.00

PROGRAMME

Sibelius Symphony in E minor, No. 1, Op. 39

I. Andante ma non troppo; Allegro energico.
II. Andante ma non troppo lento.
III. Allegro.
IV. Finale (Quasi una Fantasia) Andante: Allegro molto.

Mozart . . . Aria, "Un aura amorosa" from "Cosi fan Tutte"

Berlioz Aria ("The Repose of the Holy Family") from "The Flight into Egypt"

Moussorgsky "Une Nuit sur le Mont Chauve" ("A Night on Bald Mountain") Orchestral Fantasy

Two Negro Spirituals
a. "Go Down Moses."
b. "By and By"

Smetana . . Overture to "Prodana Nevesta" ("The Sold Bride")

SOLOIST
ROLAND HAYES

There will be an intermission of ten minutes after the symphony

5

Roland Hayes's first appearance with the Boston Symphony Orchestra, on November 15, 1923—the first appearance by an African-American concert singer with a major American orchestra

was my teacher," Hayes would say, "and she bore down on the words." At Mt. Zion and at the Monumental Baptist Church in Chattanooga he sang spirituals and heard the great song-sermons of the time.

But it was not until he heard, as a teenager, a recording of the great Italian tenor Enrico Caruso that he developed a passion for singing as his life's work. Arthur Calhoun, an organist and choir director in Chattanooga who had studied music at the Conservatory of Music at Oberlin College, began giving him singing lessons at 50¢ a lesson. For Roland this was a thrilling opportunity, but his mother thought he was wasting his money. She strongly believed that African-Americans could not make a living from singing.

Roland's singing at school attracted attention, and he began performing in public, appearing at local churches and social gatherings in Chattanooga. He formed the Silver Tone Quartet, singing on street corners and at railway stations as the trains arrived and departed. Years later Hayes recalled, "When we got into bad musical habits we stood a good chance of having them corrected in the choir at Monumental Baptist Church." Though he aspired to study music at the Conservatory in Oberlin like his mentor Arthur Calhoun, Hayes never made it to Oberlin because of lack of money. Instead, in 1905 he arrived at Fisk University in Nashville, where his voice and musical talent gained him admission despite his having acquired only a sixth-grade education. During his four years at Fisk he sang at every possible musical event to earn his tuition, room, and board. In 1911 Hayes traveled with the famous Fisk Jubilee Singers to Boston and was introduced to the city where he would undertake serious study and launch his career.

When the Fisk Jubilee Singers' summer conference in Boston ended, Hayes decided not to return to the South. He determined to find work that would support him and pay for private music and voice lessons. By mid-fall of 1911 he was working as a page boy at the John Hancock Life Insurance Company and studying music with Arthur Hubbard, who agreed to have him as a student only if he came to Hubbard's home for lessons, so as not to embarrass the teacher by appearing at his downtown studio among white students. Hubbard warned Hayes that "most teachers believed it quite impossible for a Negro to be accepted as a serious artist," echoing his mother's words, but Roland was not to be turned around. Hubbard did, however, help his black student to gain singing engagements in and around Boston. Between 1912 and 1914, Hayes performed in New York, Philadelphia, Washington, Baltimore, St. Louis, and Chicago. By 1915 the Roland Hayes Trio, with William Lawrence at the piano and William Richardson singing baritone, was earning $175 a week singing the compositions of Schubert, Beethoven, and Rubenstein.

Remembering these days, Hayes once said, "I am embarrassed to recall that in my preoccupation with the European composers, and with learning French and German, I had become neglectful of Afro-American music. I did not sing a single Negro spiritual at my Jordan Hall concert in Boston the following winter. I suppose I was unconsciously putting myself into competition with white singers, whose spotlight I wanted to share."

In 1916 Roland was ready to give his first public recital, and he wanted it to be at Boston's Symphony Hall. But no professional manager would help him raise the money and advertise, and so, gambling all his hard-earned savings of $200 on himself, he rented Jordan Hall. Though the newspaper critics hailed his concert as a musical success, it was a financial failure, as he lost his $200.

To raise money for another concert, Roland went on a tour of black churchs and colleges in the South, and in 1917 he announced that his second concert would be held at Symphony Hall. His teacher and friends advised him not to try again, but he was determined to go ahead with his plans. Concert managers thought his desire to be a concert performer was grand, but foolish for a black man, so Hayes again took on his own con-

cert management and promotion. He paid $400 to rent Symphony Hall, placed paid advertisements in newspapers, mailed concert announcements to over 3,000 people, printed the tickets and set out to sell them himself.

This time it was different. Friends and fellow workers at the John Hancock Life Insurance Company, black and white, bought and sold tickets for him. On the evening of November 17, 1917, every seat at the hall was taken and 700 people were turned away. This concert was a success both musically and financially.

In the fall of 1917, Hayes contributed to the war effort by singing at military camps from Massachusetts to Georgia. In the winter of 1918, he started a cross-country concert tour. Announcing himself as "Roland W. Hayes, Celebrated Negro Tenor," he managed and promoted the tour himself.

In January 1920, Hayes went to William H. Brennan, manager of the Boston Symphony Orchestra, and asked for help in promoting and managing his concerts. "It will never happen here," Brennan told Hayes. Brennan meant that a black singer could never be a strong box office attraction for the concert stage in Boston. Hayes resolved to prove Brennan wrong.

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A month later he sang at the Belasco Theatre in Washington, D.C. This performance netted him $1,100—the largest fee he had ever received for one performance. His first engagement in Washington ten years earlier had netted him only $35. With eleven one-hundred-dollar bills in hand, Roland Hayes decided to go to Europe to study music and sing. He left New York City for England in April 1920.

Europe would prove to be the gateway to his acceptance as a concert artist in America. Although Hayes went to Europe primarily to study and develop as a singer, he planned to visit Africa also, "to understand the relationship between African music and culture and my Afro-American religious folk songs." For an unknown reason, he never made the trip to Africa and had to be satisfied with what he learned from Africans visiting and studying in England.

Hayes's first European concert was in London's Aeolian Hall in May 1920. He felt that most people came out of curiosity, but the audience cheered him on. (One newspaper, however, called it a "sacrilege" that a black man should sing the love songs of white people.) After this first concert, Hayes attracted attention for the beauty of his voice, and small concerts and recitals continued. However, life for Hayes in England was uncertain. The small fees he received for his performances left him hungry most of the time, and he was very homesick. He forged ahead with voice lessons, studied the lives and music of the great European classical composers whose works he was singing, and improved his pronunciation in French, Italian, and German, so as to master European folk and art songs.

Things started to look up when his recital of spirituals given at the Royal Chapel was well received. A month later Hayes performed at the famous Wigmore Hall, and the next day he was commanded to sing before King George V and Queen Mary of England. And so it happened that on April 23, 1921, a royal limousine drove the Georgia farm boy to Buckingham Palace. For nearly two hours he sang European art and folk songs and his African-American spirituals before the royal family. This royal

Boston Symphony Archives



Roland Hayes with Sir George Henschel, the BSO's first conductor, with whom he studied in London

recognition opened many doors for Hayes, and soon he was invited to sing in Paris, where he became an instant hit with the French noblemen.

In the fall of 1922, Hayes traveled home to visit his ailing eighty-year-old mother. Returning to England in January 1923, he prepared for his first concert in Vienna, Austria, where he sang songs of Schubert, Brahms, and Beethoven. His Vienna concerts were immensely successful; the reviews pleased him, with one critic writing, "Do not imagine that it is sufficient to be white to become an artist; try first to sing as well as this black man did."

As the year continued, Hayes graced the concert halls of Italy, Czechoslovakia, Germany, and France, singing in the language of each country. His real test came in Germany. When it was announced that Hayes would sing in Berlin, there was a flood of criticism in the German news. As he walked out onstage the night of the concert, he faced a burst of hissing that lasted about ten minutes. Hayes stood motionless until it stopped, and while waiting, he decided to change his program. As soon as the audience was quiet, he began to sing Schubert's *Du bist die Ruh*. A calmness overtook the hostile German faces, and by the end of the song Roland had won them over.

Hayes's success in Europe brought a new and different response in America upon his return in 1923. A November engagement with the Boston Symphony Orchestra

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Program of music championed by Roland Hayes

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Boston Symphony Orchestra
Seiji Ozawa, conductor
Faye Robinson, soprano
Vinson Cole, tenor
"A Tribute to Roland Hayes"

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JORDAN HALL AT THE NEW ENGLAND CONSERVATORY
David Arnold, baritone
Marcus Thompson, viola
John MacDonald, piano
Judith Gordon, piano
Program to include selections from *My Songs* (Roland Hayes's edition of spirituals), and the world premiere of *The Wild Swans at Coole* by Alan Fletcher.
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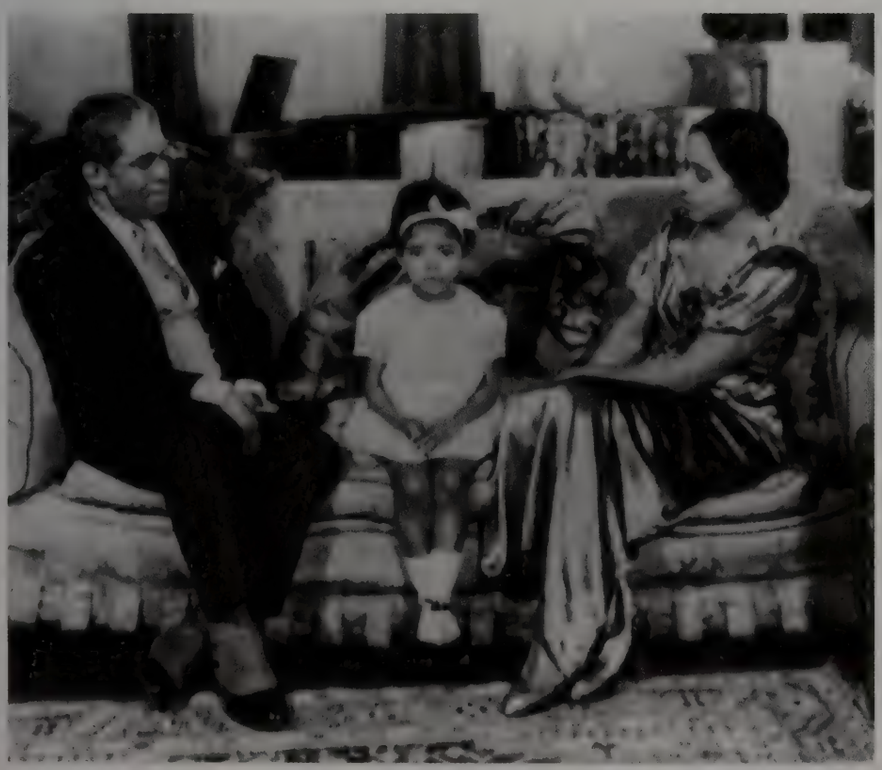
brought him outstanding reviews. This was the very first performance by an African-American with a major American orchestra. All America clamored to hear him. He was now able to obtain the professional management and promotion that had been denied him just seven years earlier. Boston Symphony manager William Brennan, who had told Hayes before he went to Europe that a black concert singer could not succeed in America, signed him up for thirty concerts the first season and 125 more the next year. And, for the next fifteen years, Brennan booked him on tours throughout the United States. When Hayes appeared at New York's Town Hall in December 1923, he was a sensation. In a sold-out performance he captivated his audience with his sensitive interpretation of classical works and spirituals. A *New York Times* music critic wrote, "He astounds and delights, by virtue of both natural and cultivated beauty of voice." A second Town Hall recital followed within a month of the first, and seats had to be placed on the stage to meet the demands of the public to hear him. Over the next twenty years Hayes appeared with the finest symphony orchestras in Europe and America.

As he toured American cities he saw racial prejudice growing in the North, and all across the country discrimination made it difficult for him to get the hotel arrangements that best suited his schedule. Hayes once was asked if he would perform before a segregated audience in the nation's capital. His response was to insist that blacks and whites be seated together.

Hayes spent part of 1928 concertizing in Russia, completing ten concerts in all. The Russian tour manager treated him "like a music box," winding him up and setting him down to sing anywhere, at any time, day or night. After this exhausting tour Hayes was ready to live the rest of his life in America.

During the 1930s and '40s the concerts and recitals continued at a rapid pace—at Boston's Symphony Hall and Jordan Hall, at Town Hall and Carnegie in New York City,

Photo courtesy Afrika Hayes Lambe



Roland Hayes, daughter Afrika, and Mrs. Hayes in 1937, in their Brookline home

The African-American Religious Folk Songs Sung by Roland Hayes

Africans brought to America as slaves carried with them a rich musical culture that permeated every aspect of their communal life. Under American slavery this musical legacy was preserved and strengthened—in fact, it helped the slaves to survive the horrors of their condition.

"Aframerican religious folk songs," as Roland Hayes called the spirituals, were created by unknown people and passed down to succeeding generations by word of mouth. Though slaves were often not allowed to learn to read and write, they took in the words of the Bible and the music of hymns and transformed them into their own music and poetry. "The Africans captured for the southern plantations," wrote Hayes, "brought with them from many parts of Africa, with their various cultures, a skill and creative power. Being creators, these transplanted Africans fused their American experiences and their native gifts and produced a new art—the Aframerican religious folk song, the 'spiritual.'"

In various writings about his life, Roland Hayes generously discussed the African roots his music was grounded in. In his book, *My Songs*, Hayes related, "In London and Paris...I made my home with some highly intelligent native Africans ...who were taking university studies under government auspices. Discussions of the music of African peoples in African and Aframerican folk music were mutually enlightening. Aframerican folk songs forgotten since childhood sprang to my lips and to my astonishment my native African audience joined in the music while expressing what they felt in their own language idiom. This pointed out to me the African characteristics of Aframerican folk songs."

Roland Hayes made it possible for these folk songs to be heard and cherished by people all over the world. He is unique because he recognized that African-American folk songs were similar to the art songs of other cultures, which, he believed, had gradually developed from folk songs. Hayes presented his spirituals alongside folk and art songs in English, French, German, Italian, and other languages; his and his longtime accompanist Reginald Boardman's arrangements of the spirituals moved them into an art song medium, elevating the songs to an artistic plane equivalent to that of songs of other cultural traditions.

Hayes sought to reveal the poetical and musical inspiration in the songs of his people so that his listeners would feel the inspiration—"those things common to all of us." Through his spirituals, Hayes cut across all national and racial differences, proclaiming love for all human beings, his sorrow for the suffering, and the strength of hope. He wrote, "You may search the entire collection of Aframerican religious folk songs...and you will not find one word of hate or malice anywhere expressed in them." He also wrote, testifying to how much a part of him the songs had become, that "they speak to me clearly, echoing the dim past—our ancient African ancestry and tribal memories."

Roland Hayes had strong, positive ideas regarding the significance of African-American folk music, once saying to an interviewer, "My people have been very shy about singing their crude little songs before white folks. They thought they would be laughed at—and they were! And so they came to despise their own heritage...If, as I truly believe, there is a purpose and plan in my life, it is this: that I shall have my share in rediscovering the qualities we have almost let slip away from us; and that we shall make our special contribution—only a humble one perhaps, but our very own—to human experience."

—Robert C. Hayden

and for "his people" in large and small southern cities and towns. The newspapers praised his performances. A *Boston Transcript* review (October 26, 1936) was headlined, "Roland Hayes Sings–Negro Tenor Presents an Unhackneyed Program before a Symphony Hall Audience." The critic went on to say that "the listeners applauded with considerable warmth, sufficient to cause the tenor to sing extra numbers." After a crowded Carnegie Hall concert in October 1944, the *New York Times* noted: "Mr. Hayes's audience is not matched by any concert audiences in this city for quality, courtesy, concentration and artistic intelligence."

In 1945 Roland Hayes was fifty-eight years old. He had been constantly onstage season after season for nearly thirty years, and he gave sixty-five concerts that year. His voice was not always up to the demands he placed on it, but he put himself so completely into each song that he became the heart of the song. He was powerfully effective, and the concerts and recitals went on and on. In 1946, when he appeared at Carnegie Hall, the *New York Times* reported, "His voice is long past its prime, but his art is at its zenith...this is not to say that the voice has lost its beauty—once in a while there is a flash of liquid gold."

Hayes continued to perform during his sixties and seventies, singing all over the country to audiences young and old. At age seventy-two, he realized how little young people knew about vocal art, and set out to teach high school and college students about the history and cultural value of art songs through a series of lecture-discussions on the art of folksong singing.

Roland Hayes gave his last concert at age eighty-five, at the Longy School of Music in Cambridge, Massachusetts. America's great tenor was singing an old favorite, *Lit'l Boy*, when he reached the middle verse, and completely forgot the words. There was dead silence. Reginald Boardman, his longtime accompanist, tried to call the words to him from across the piano, but Hayes could not hear him. His daughter, Afrika, sitting beside her mother, called the words up to him, and he smiled and went on, "Lit'l boy, how ole are you?"

That evening his wife, who was a familiar figure at the side of her husband, persuaded him not to walk onto the concert stage again. "It's time for you to live...to walk, enjoy life, and smell the lilacs," she said. Roland Hayes died five years later, on January 1, 1977.

Robert C. Hayden is an historian, author, and educator who lives and works in Boston. His many publications include the biography *Singing For All People: Roland Hayes*; *African-Americans in Boston: More Than 350 Years*; and contributions to the *Dictionary of American Negro Biography*. He has been a scholar-in-residence at the Schomberg Center for Research in Black Culture in New York City. He lectures at Northeastern University, the University of Massachusetts/Boston, Curry College, and the Art Institute of Boston. His essay "Roland Hayes: The Heart of the Song" was written originally for the compact disc "The Art of Roland Hayes," produced by the Smithsonian Collection of Recordings, a division of the Smithsonian Institution Press, copyright ©1990 Smithsonian Institution. It is reproduced here by permission of, and with thanks to, the Smithsonian Institution and Robert C. Hayden.

On behalf of the Trustees of the Boston Symphony Orchestra, I extend heartfelt gratitude to all who have helped make possible "A Tribute to Roland Hayes," a collaborative project several years in planning, and conceived to recognize one of this century's most important artists and humanitarian figures. Special thanks are due to BSO Trustee the Hon. Julian Houston, who conceived this celebration; to Trustee Nina Doggett; and to the BSO's Cultural Diversity Committee, of which Nina is chairman. We reiterate our thanks to AT&T, and extend thanks as well to WCVB-TV, the Massachusetts Cultural Council, and the Polaroid Foundation, without whose generous support this multi-faceted project could never have happened.

Nicholas T. Zervas

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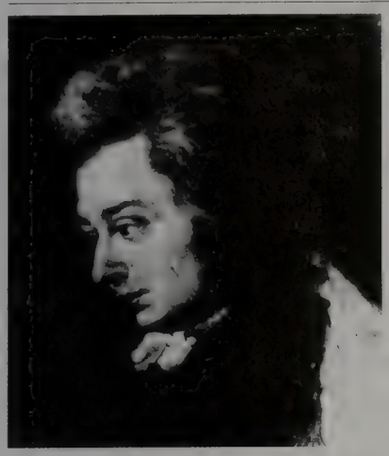
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The Boston Symphony Orchestra gratefully acknowledges AT&T for its support in presenting "A Tribute to Roland Hayes"

Wolfgang Amadè Mozart
Overture to *Così fan tutte*, K.588
"Un'aura amorosa," from *Così fan tutte*, Act I



Johannes Chrysostomus Wolfgang Gottlieb Mozart, who began calling himself Wolfgango Amadeo about 1770 and Wolfgang Amadè in 1777, was born in Salzburg, Austria, on January 27, 1756, and died in Vienna on December 5, 1791. Così fan tutte *was commissioned for the Court Opera of Vienna by the Emperor Joseph II himself. Lorenzo da Ponte wrote the libretto. The first performance took place at the Court Theater in Vienna on January 26, 1790. Seiji Ozawa led the Boston Symphony Orchestra in a concert performance of* Così fan tutte *at Tanglewood on July 11, 1970, with Phyllis Curtin (Fiordiligi), Rosalind Elias (Dorabella), Teresa Stratas (Despina), George Shirley (Ferrando), Tom Krause (Guglielmo), Ezio Flagello (Don Alfonso), and the Tanglewood Festival Chorus, John Oliver, conductor. The overture by itself has been played just once previously by the orchestra, in August 1986 at Tanglewood under Gunther Herbig's direction. The overture is scored for two each of flutes, oboes, clarinets, and bassoons, two horns, two trumpets, timpani, and strings.*

Così fan tutte is the last of the three great comic operas in Italian that Mozart composed to a libretto by Lorenzo da Ponte. Two attractive sisters (Fiordiligi and Dorabella) are engaged to two young soldiers (Ferrando and Guglielmo). Don Alfonso, an older man of the world, tired of hearing the young men's extravagant praise of their sweethearts' purity and fidelity, bets them a fine dinner that he can make them fall in love with someone else. The men, accepting the wager, are sworn to obey Don Alfonso's orders implicitly. First they must tell the young women that they have been called away to war. Soon after, they return in disguise—but each proceeds to woo the *other*'s sweetheart. At first the ladies, though fascinated by the newcomers, remain firm in their resolve, but when the men threaten suicide in despair, they begin to weaken. In the end, each capitulates, whereupon their fiancés "return" and pretend to discover what has happened. Though angry at first, they finally agree to marry the girls anyway, because "*così fan tutte*"—"all women are like that."

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As a play, the work might have been nothing more than a perfectly balanced bedroom farce—and rather a dated one today. But Mozart's music deepens the emotional response at every point, capturing the changing emotions with astonishing clarity. Love is not simply a black-or-white issue. It involves complicated gradations of feeling, and the "victories" won by the disguised soldiers are bittersweet indeed. During the early romantic era, the opera was rarely heard; Beethoven regarded it as nearly pornographic! Today, we recognize Mozart's insights into the complexities and ambiguities of the human heart and treasure the music with which he projected them.

As with Mozart's other mature operas, *Così fan tutte* begins with an overture in the same key in which the opera will end (here C major). And as with most of them, the overture has at least one specific reference to the music of the opera itself. Here the reference is to the words of the title as sung by the old cynic Don Alfonso, who claims early in Act I, "The fidelity of women is like the Arabian phoenix; everyone will tell you it exists, but no one has ever seen it." It is he who insists "they are all like that"—"*così fan tutte*," and the two young men listening to him echo the sentiment. The music to that phrase appears early in the overture (after two poignant phrases from the solo oboe), and it returns near the end. In between, Mozart's bustling C major sonata form movement foreshadows the lively, even farcical goings-on that we are about to witness, but leaves us generally unprepared for the depth of emotion that he will generate.

* * * * *

Ferrando's aria, "Un'aura amorosa," which comes just before the first-act finale, is scored for two clarinets, two bassoons, two horns, strings, and continuo. Aside from the complete performance of the opera mentioned above, "Un'aura amorosa" has been heard on just one previous occasion at Boston Symphony concerts, with Roland Hayes under Pierre Monteux's direction in November 1923.

Up to the beginning of the first-act finale, the two sisters remain obdurate to the blandishments of their disguised suitors, and the men are beginning to be confident that they have won their bet with Don Alfonso. One of the men, Guglielmo, is more concerned about the state of his stomach, but Ferrando tells him that the love they now feel for their true sweethearts can take the place of other nourishment. His ardor is expressed in a flowing, broad melody to which the woodwinds add a hint of "breath."

—Steven Ledbetter

MOZART "Un'aura amorosa," from *Così fan tutte*, Act I

Un'aura amorosa	A loving breath
del nostro tesoro	from our sweethearts
Un dolce ristoro	offers sweet nourishment
al cor porgerà.	to the heart.
Al cor che, nudrito	To the heart nourished
da speme, da amore,	by hope and by love,
Di un'esca migliore	no better bait
bisogno non ha.	is required.
—Lorenzo da Ponte	*—translation by S.L.*

Wolfgang Amadè Mozart
Concert aria, "Or che il dover...Tali e cotanti sono," K.36 [33i]



Johannes Chrysostomus Wolfgang Gottlieb Mozart, who began calling himself Wolfgango Amadeo about 1770 and Wolfgang Amadè in 1777, was born in Salzburg, Austria, on January 27, 1756, and died in Vienna on December 5, 1791. Mozart composed this concert aria at the age of ten, for a performance before Sigismund, the Archbishop of Salzburg, on December 21, 1766. It has been heard just once previously at Boston Symphony concerts, when Roland Hayes sang it under Serge Koussevitzky's direction on December 14, 1931. In addition to the solo voice, the score calls for two oboes, two bassoons, two horns, two trumpets, timpani, strings, and continuo.

Mozart composed individual arias—separate from his own operas or other works—over a quarter of a century. Some of the earliest that survive are works he was asked to compose as a child in order to test the accounts of his fabulous musicianship. Others were written for insertion into a pre-existing opera by another composer, in order to replace an aria that was, for some reason, not usable. And some of them—including the one to be performed here—were written as a graceful way of saying "the show is over." These last, known by the Italian word "*licenza*," can be called leave-taking arias. The fulsome praise of the ruler would seem nauseating to us today, but it was all in a day's work for an eighteenth-century composer. In any case, the Mozarts owed Sigismund, the Archbishop of Salzburg, a great deal, because he gave them leave to make extended journeys all over Europe to show off the prodigious genius of young Wolfgang, and to make a healthy living doing so. "Tali e cotanti sono" was composed by the ten-year-old Mozart to serve as the closing number for a concert performed in the Archbishop's presence in December 1766. The main section (A of the ABA form) is broad and sweeping, while the contrasting B section is delicate and mincing.

—S.L.

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MOZART Concert aria, "Or che il dover...Tali e contanti sono"

RECITATIVE

Or che'l dover mi stringe,
in scelte e corte rime
grato mostrarmi a qual onor sublime,
di cui ci ricolmaste, o prence
eccelso,
ne' miei pensieri immerso
ricerco un buon concetto.
Rumino colla mente,
Penso, e ripenso, e poi non trovo
niente.
Febo e le muse in mio soccorso
imploro;
compariscono tutti a me dinanzi,
confuso in volto e colle cetre
infranti.
D'un simile scompiglio
le chiedo la ragion, tacer le miro,
e dopo mille al più sospir' cocenti
une così rispose:
Riverendo pastor, t'accheta,
e in simil giorno non obligarci
a dire il nostro scorno;
sulle rive della Salza
ogni nostro potere,
ogni saper fù crine da quella luce
onde il suo prence è cinto.

RECITATIVE

Now that duty compels me,
in select, brief rhymes,
to show my gratitude for that high honor
with which you have overwhelmed me,
great prince,
immersed in my thoughts,
I have looked for a worthy conceit.
I ruminate in my mind,
I think, and think again, yet find nothing.

Phoebus and the Muses in my aid I
implore;
They all appear before me,
confusion on their faces, with broken
lyres.
From such confusion
I beg for order, see them grow silent,
and, after a thousand ardent sighs,
one replied thus:
Reverend shepherd, hush
and do not oblige us on this day
to tell forth our shame;
on the banks of the Salz
all of our power,
all of our knowledge was but a reflection
of the light surrounding that prince.

ARIA

Tali e cotanti sono
di Sigismondo i merti,
che i nostri ingegni incerti
non sanno qual Riverendo cor.
Se la pietà si canta,
La giustizia non cede,
Ch'ogni virtù Riverendo siede
in trono nel suo cor.

—Anonymous

ARIA

So great and so many are
the merits of Sigismund
that our uncertain wits
know not how to praise that great heart.
If Piety sings,
Justice will not yield,
for every Virtue
is enthroned in his heart.

—translation by S.L.

Franz Liszt
Sonetto del Petrarca 104, "Pace non trovo," orchestrated by Ferruccio Busoni



Franz (Ferenc in Hungarian) Liszt was born in Raiding, near Sopron, Hungary, on October 22, 1811, and died in Bayreuth, Germany, on July 31, 1886. He composed three settings of Petrarch sonnets for voice and piano, in 1838-39; "Pace non trovo," a setting of Sonnet 104, is the first of these. Ferruccio Busoni was born at Empoli, near Florence, Italy, on April 1, 1866, and died in Berlin on July 27, 1924. He orchestrated Liszt's song in December 1907 and conducted the first performance of that version on January 3, 1908, with tenor Felix Senius and the Berlin Philharmonic Orchestra. Roland Hayes sang "Pace non trovo" with the Boston Symphony Orchestra under Serge Koussevitzky's direction in January 1925, in Providence, New York, and Brooklyn. In addition to the tenor voice, the score calls for two each of flutes, oboes, clarinets, and bassoons, two horns, three trombones, timpani, harp, and strings.

Franz Liszt simply could not keep his hands off his own music. Again and again he would polish, retouch, transcribe, and sometimes completely rethink a completed work and turn it into something quite different. A particular case in point is his constant reworking of three settings of Italian sonnets by Petrarch (Francesco Petrarca, 1304-1374), which show up in four different places in the composer's work-list. Liszt first set three of Petrarch's sonnets in 1838 and 1839 for tenor and piano. This music was part of the outpouring of material that came during his years in Switzerland and Italy with his mistress, the Countess Marie d'Agoult, who had left her

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husband and family to join him (and who bore him three children). With the sounds of Italian opera in his ears, Liszt took Petrarch's poems, replete with every kind of dramatic contrast expressing the torments of passionate, but unrequited, love, and wrote songs imbued with the expansive gestures of the stage (though not in any operatic form). More than twenty years later he recomposed these works in a far more subdued and intimate style, for baritone and piano. In the meantime he had written a treatment of the first version for piano solo, probably in 1839, and then, ten years later, produced yet another version of that!

Ferruccio Busoni was one of the greatest pianists of all time and a seminal and original musical thinker. He also loved the music of Liszt and played it frequently. It was he who decided to orchestrate the first setting of Sonnet 104, thus making yet a fifth version of Liszt's piece. The rapid alternation of widely disjunct emotional states lent itself to orchestral coloration, and Busoni made the most of it.

—S.L.

PETRARCH Sonnet 104, "Pace non trovo"

Pace non trovo, e non ho da far guerra,
e temo e spero, ed ardo, e son un ghiaccio:
e volo sopra 'l cielo, e giaccio in terra;
e nulla stringo, e tutto'l mondo abbraccio.

Tal m'ha in prigion, che non m'apre, nè serra
nè per suo mi ritien, nè scioglie il laccio,
e non m'ancide Amor, e non mi sfera;
nè mi vuol vivo, nè mi trahe d'impaccio.

Veggio senz'occhi; e non ho lingua e grido;
e bramo di perir, e cheggio aita;
ed ho in odio me stesso ed amo altrui:

Pascomi di dolor; piangendo rido;
egualmente mi spiace morte et vita
In questo stato son, Donna, per voi.*

—Francesco Petrarca

I find no peace, yet do not wish to war;
I fear and hope, and burn, and turn to ice;
and I fly above the sky, and lie in earth;
and grasp at nothing, and embrace the world.

One has me in prison who neither opens nor locks,
nor keeps me for her own, nor unties the bonds;
and Love does not kill me, nor unchain me;
neither wishes me alive, nor frees me.

I see without eyes; I have no tongue yet I cry out;
and I yearn to perish, yet ask for help;
and I hate myself and love another;

I feed on pain, weeping I laugh;
death and life displease me equally;
I have come to this state, Lady, because of you.

—translation by S.L.

*Liszt repeats the last line and inserts the name "Laura," which is not in Petrarch's original.



Photos: Steve J. Sherman, Miro Vintoniv

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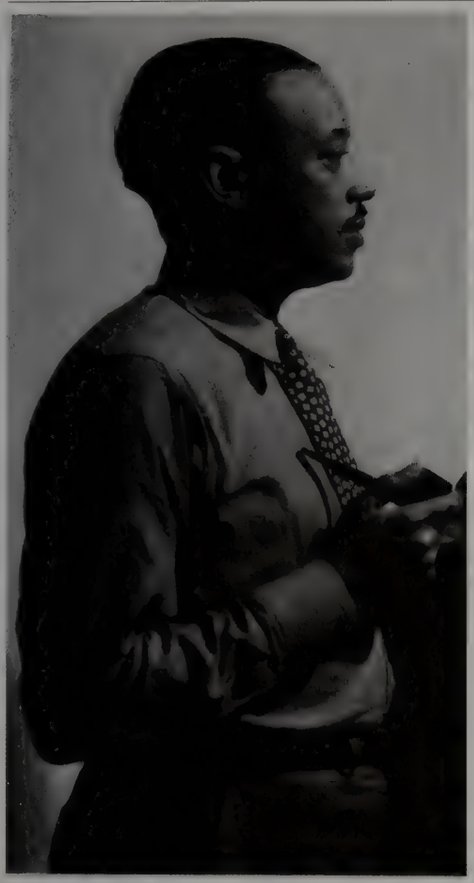
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William Grant Still
In Memoriam: The Colored Soldiers Who Died for Democracy



William Grant Still was born in Woodville, Mississippi, on May 11, 1895, and died in Los Angeles, California, on December 3, 1978. He composed In Memoriam: The Colored Soldiers Who Died for Democracy *in 1943, as one of seventeen composers who wrote short orchestral works commemorative of World War II at the invitation of the League of Composers. The New York Philharmonic gave the first performance, on January 6, 1944. George Szell conducted the only previous Boston Symphony performances, on January 19 and 20, 1945. The score calls for three flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, chime, harp, and strings.*

The prolific composer William Grant Still was experienced in just about every aspect of music in American life, and his talents were such that he became a pathbreaker in all of them. The list of "firsts" that he accomplished is astonishing. He was the first black composer to have a symphony performed by a major orchestra, the first black to conduct a major symphony orchestra (the Los Angeles Philharmonic, in 1936), the first black to have an opera produced by a major opera company (*Troubled Island*, produced by New York City Opera in 1949) and to have it televised, and the first black to conduct a white radio studio orchestra (in New York). He worked with great success in both "popular" and "classical" styles, creating musical scores for popular radio and television shows as well as large orchestral or choral pieces for the concert hall and full-scale operas for the stage, to say nothing of a voluminous body of chamber music. His commissions came from organizations as diverse as the League of Composers and the American Accordionists Association. Though he was always seen as a symbol for his race, he composed music that was universal in its appeal and approach. In recent years new recordings of his music, and reissues on compact disc of radio broadcasts from the 1930s and '40s, have made more of his music available—though still not half of his symphonies, and no more than a smidgen of music from his operas. The inevitable reconsideration that comes at a composer's centennial (which, for Still, occurred last May) has begun to bring, in this case, the welcome understanding that he was not simply a "niche" figure, not simply (as he was often styled in his lifetime) "the dean of Negro composers," but rather simply a great American composer.

Still's musical breadth came naturally from a wide range of experience of just about every kind of music imaginable. His parents were both music educators who were alert to signs of talent in their son. His father, a local bandmaster in Mississippi, died while the boy was still an infant; soon afterward, the family moved to Little Rock, Arkansas, where Still's mother taught high school. His stepfather encouraged his musical talent by buying recordings of opera arias. After studies at Wilberforce College (which he left without a degree), Still worked for W.C. Handy. Later he enrolled at Oberlin Conservatory, where he was encouraged to compose. He played the oboe in theater orchestras

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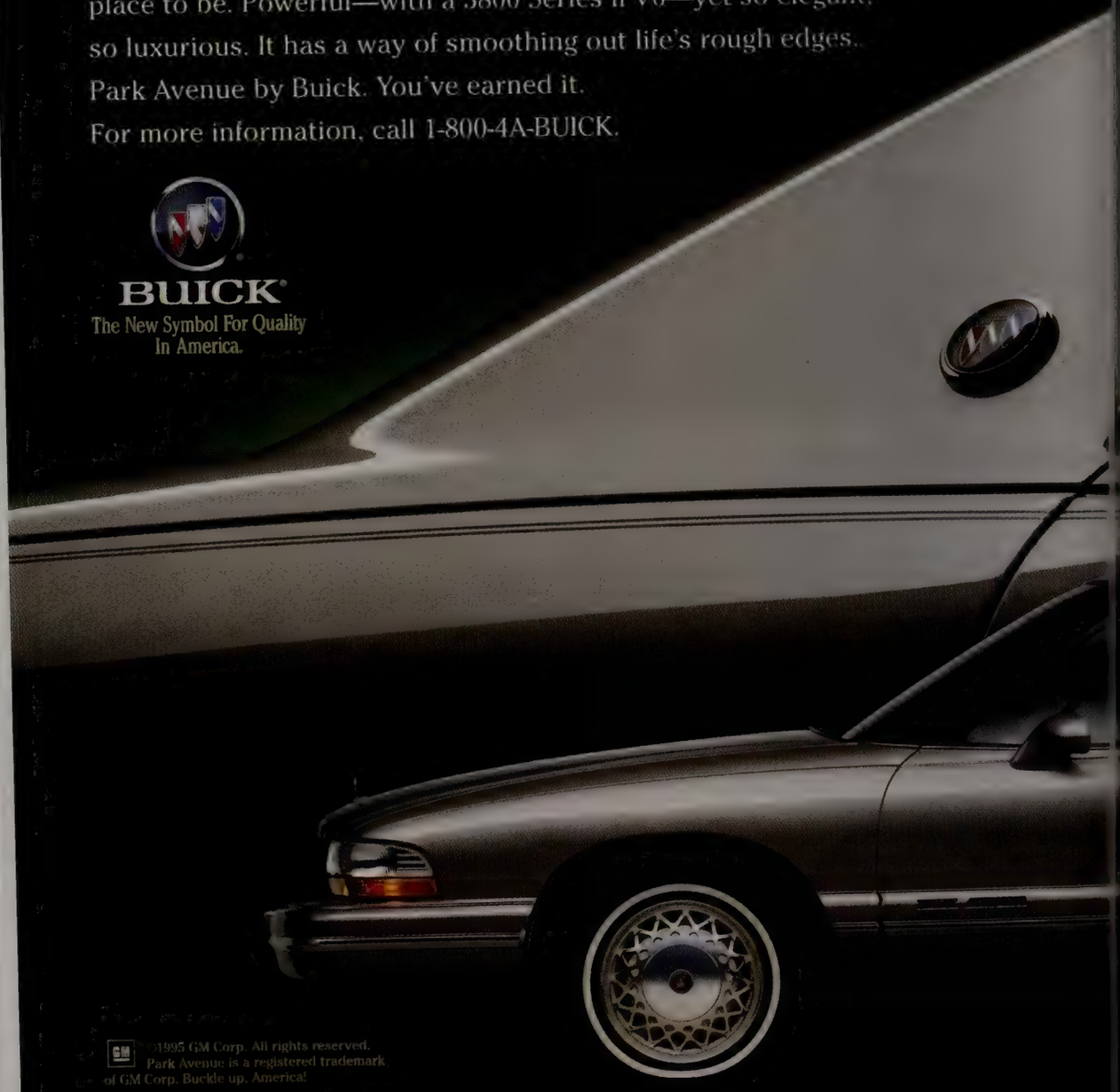
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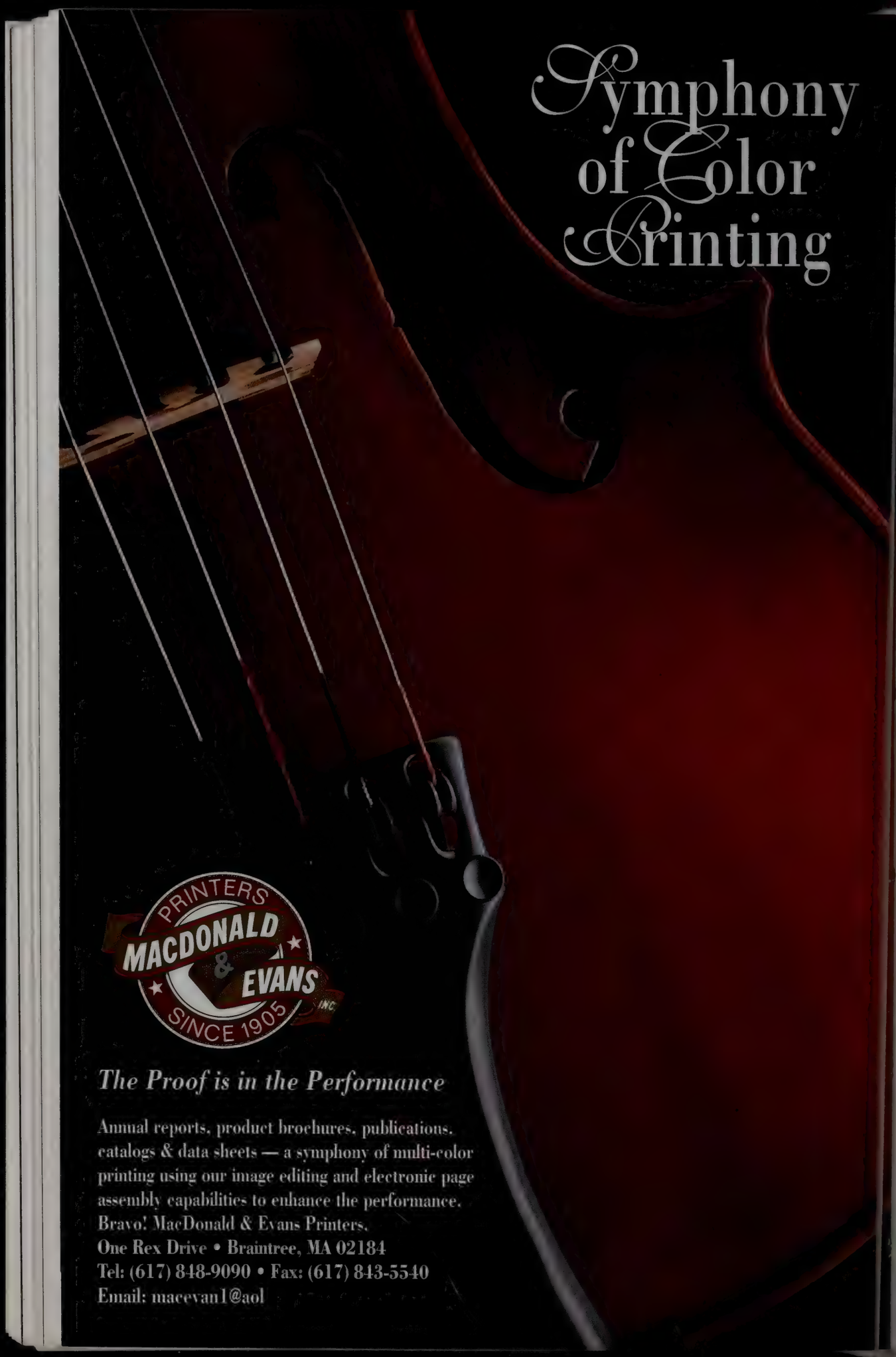
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(including that for Sissle and Blake's landmark show *Shuffle Along*) and studied composition in New York with Varèse. George Chadwick offered him a scholarship at the New England Conservatory and encouraged him to compose specifically American music. It is hard to imagine *any* composer studying with two teachers as different as the avant-garde Italo-Franco-American Varèse and the staunch eighth-generation Yankee Chadwick. Yet it seems fair to say that if Still's style more closely reflects Chadwick's own romantic language, he certainly learned from his work with Varèse as well. But he found that the avant-garde style of Varèse was too different from the musical language of his people—the music of the blues and of spirituals which he wished to employ in serious concert work. It is perhaps safer to summarize Still's style as "nationalist," yet it drew from the technical and expressive devices learned both from his very diverse teachers and in the world he grew up in.

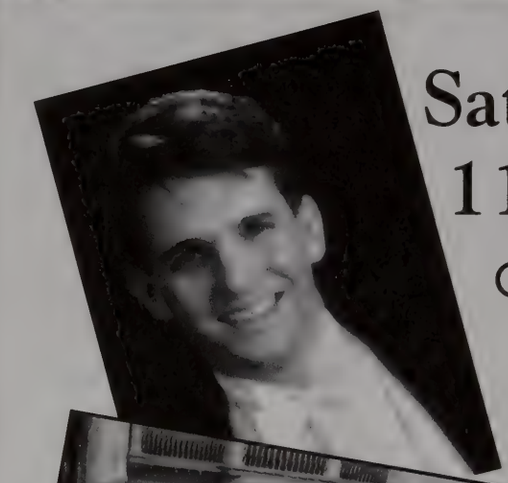
During much of his life Still worked as a gifted arranger for Handy, Paul Whiteman, and Artie Shaw. He conducted the CBS studio orchestra for the radio show "Deep River Hour" in New York, and he worked in Hollywood for films and television shows (including "Gunsmoke" and "Perry Mason"). He was a prolific composer in all musical forms, creating a total of five symphonies, nine operas, four ballets, and many other works. When his *Afro-American Symphony* was performed by the Rochester Philharmonic in 1931, it marked a breakthrough for serious concert music by black composers; it remains his most frequently performed and recorded work. (Though Leopold Stokowski was an enthusiastic promoter of Still's music, Neeme Järvi's recent recording of the Second Symphony is the first commercially available recording of any of Still's symphonies other than the *Afro-American*.)

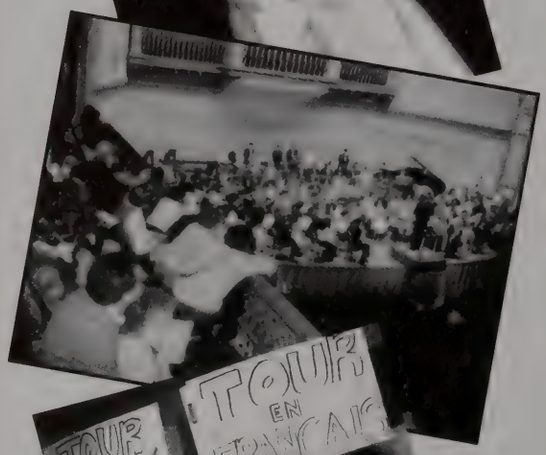
During the years when he was beginning to make himself known to the concert public, Still's role as a prominent African-American composer also drew attention to the deeds of other Americans of color. Thus it is not at all surprising that he should compose in 1943—still quite early in World War II—his *In Memoriam* explicitly celebrating *The Colored Soldiers Who Died for Democracy*. This was a time when the armed services were still segregated, and probably few white Americans had any notion that their fellow citizens of color were as much a part of the war effort as their own sons.

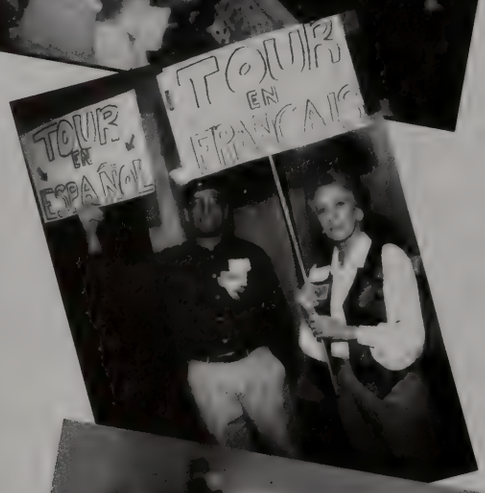
Still's tribute to these soldiers is a slow march compounded of fanfare figures in the brass. The fanfare rhythms open the six-minute piece and reappear as a background rhythm and linking element throughout, while animating the sustained, sombre theme that combines the elements of march and hymn in a procession of dignity and nobility of feeling. The following words by William Grant Still were printed in the Boston Symphony program book when the piece had its only previous performances here, in January 1945:

> When it was suggested to me that I compose something patriotic there immediately flashed through my mind the press release which announced that the first American soldier to be killed in World War II was a Negro soldier. Then my thoughts turned to the colored soldiers all over the world, fighting under our flag and under the flags of the countries allied with us.
>
> Our civilization has known no greater patriotism, no greater loyalty, than that shown by the colored men who fight and die for democracy. Those who return will, I hope, come back to a better world.
>
> I also hope that our tribute to those who died will be to make the democracy for which they fought greater and broader than it has ever been before.
>
> —S.L.

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George Walker
Lilacs, for voice and orchestra



George Theophilus Walker was born in Washington, D.C., on June 27, 1922, and lives in Montclair, New Jersey. He composed Lilacs *in 1995 in tribute to Roland Hayes, on a commission from the Boston Symphony Orchestra with funding from AT&T, drawing on excerpts from Whitman's "When lilacs last in the dooryard bloom'd." These are the first performances. In addition to the solo voice, the score calls for two flutes, piccolo, and alto flute, two oboes and English horn, two clarinets and bass clarinet, two bassoons, four horns, four trumpets, four trombones, tuba, timpani, percussion (glockenspiel, xylophone, vibraphone, chimes, triangle, celesta, tambourine, guiro, glass chimes, snare drum, suspended cymbals, claves, woodblock, temple blocks, maracas, castanets, gong), harp, harpsichord, and strings.*

After early piano lessons revealed a considerable musical gift, George Walker studied at Oberlin College Conservatory. He later earned his D.M.A. at the Eastman School of Music, and an Artist's Diploma at the Curtis Institute of Music. He also pursued further studies with Nadia Boulanger at Fontainebleau. In addition to Boulanger, his teachers included the distinguished pianists Robert Casadesus, Clifford Curzon, and Rudolf Serkin. Throughout his long career he has been active as both pianist and composer. He concertized widely in the United States and Europe, and his activity as a pianist has also been expressed in a considerable body of solo music for that instrument, including four substantial piano sonatas. (The fourth of these sonatas was composed for Frederick Moyer, son of former BSO trombonist and orchestra personnel manager William Moyer, who was in turn the son of Walker's piano teacher at Oberlin, David Moyer.)

Walker's first orchestral score was the *Lyric for String Orchestra (Lament)* of 1946. His compositional output began to grow substantially in the 1950s, starting with two piano sonatas and the 1957 Trombone Concerto. Since that time, he has continued to create a regular series of works large and small, including symphonies and concertos for piano, cello, or violin. Many of his large works have been commissioned and premiered by major American orchestras. Walker's musical style is for the most part dramatic and dissonant, reflecting the influence of the serialism that was in its heyday during the middle decades of the century. Yet his music often effects a remarkable marriage of the complex harmonies and melodic gestures of contemporary music with the direct and simple style of the spiritual. As befits the poignant symbolism of its text —Walt Whitman's famous poem expressing his shock and pain at the assassination of Abraham Lincoln, an act of unthinkable cruelty in a season of freshness and renewal— *Lilacs* has a strongly lyric character. Though it calls for a large symphony orchestra, the instruments are deployed with great delicacy and a striking sense of color, with dramatic outbursts and an undercurrent of tense semitones and fanfare-like figures, gently recalling military calls that evoke the torments of the era in which the poem was written.

Regarding his new piece, the composer has written:

> *Lilacs*, for voice and orchestra, was completed in July of 1995. The text, taken from Whitman's great poem, "When lilacs last in the dooryard bloom'd," consists of four stanzas—numbers 1, 2, 3, and 13.
>
> The principal symbols in the lengthy poem appear in the verses of these stanzas. The first of the four musical settings begins with an orchestral introduction. The horn introduces the interval of a half-step that recurs consistently throughout

the work, followed by a decorative flourish that has floral implications. The second half of this section contains melismatic (embellishing) intonations of several words.

The second setting focuses on the second symbol in the poem—the star. The introductory material is utilized as accompaniment in the course of this section. The reference to the lilac reappears in the third stanza with recurrences of decorative figurations.

The third symbol in Whitman's poem, a bird, is suggested in the beginning of the fourth section. The verse "Sing on, sing on, you gray-brown bird" is set to the opening phrase of the spiritual "Lit'l boy, how old are you," made famous by the tenor Roland Hayes. Transformations and restatements of motives associated with their literary counterparts recreate the redolence of the penultimate line of Whitman's elegy, "Lilac and star and bird twined with a chant, my soul."

Since his death in 1892, Whitman's poetry, largely misunderstood in his own time, has not only come into its own among readers, but has, in particular, captivated many composers with its broad-spanned, flowing, free rhythms, so different from the tightly controlled verse of earlier centuries, and so challenging for a musical setting. At first it was English composers who seized upon Whitman—men like Vaughan Williams for his *Sea Symphony* and Delius for *Sea Drift*. But American composers have more and more turned to Whitman for inspiration as well. And unlike the island-dwelling English, who quite naturally chose Whitman's expansive sea poems, Americans have often chosen instead texts that reflected our own tragic epic, the Civil War, which was a central element in Whitman's own experience.

"When lilacs last in the dooryard bloom'd" has already served as the text for two substantial twentieth-century compositions: Paul Hindemith's *Requiem for Those We Love* (written in the aftermath of World War II and especially as a tribute to the late President Franklin D. Roosevelt), and Roger Sessions's largest concert work, the cantata *When Lilacs Last in the Dooryard Bloom'd*, which was performed and recorded by the Boston Symphony and Seiji Ozawa in the late 1970s. George Walker's new piece is consciously on a smaller scale than either of those two large choral works. Intended for solo voice with orchestra, it projects the innermost personal feelings of an individual through four central passages from Whitman's great poem.

—S.L.

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1

When lilacs last in the dooryard bloom'd,
And the great star early droop'd in the western sky in the night,
I mourn'd, and yet shall mourn with ever-returning spring.

Ever-returning spring, trinity sure to me you bring,
Lilac blooming perennial and drooping star in the west,
And thought of him I love.

2

O powerful western fallen star!
O shades of night—O moody, tearful night!
O great star disappear'd—O the black murk that hides the star!
O cruel hands that hold me powerless—O helpless soul of me!
O harsh surrounding cloud that will not free my soul.

3

In the dooryard fronting an old farm-house near the white-wash'd palings,
Stands the lilac-bush tall-growing with heart-shaped leaves of rich green,
With many a pointed blossom rising delicate, with the perfume strong I love,
With every leaf a miracle—and from this bush in the dooryard,
With delicate-color'd blossoms and heart-shaped leaves of rich green,
A sprig with its flower I break.

13

Sing on, sing on you gray-brown bird,
Sing from the swamps, the recesses, pour your chant from the bushes,
Limitless out of the dusk, out of the cedars and pines.

Sing on dearest brother, warble your reedy song,
Loud human song, with voice of uttermost woe.

O liquid and free and tender!
O wild and loose to my soul—O wondrous singer!
You only I hear—yet the star holds me, (but will soon depart,)
Yet the lilac with mastering odor holds me.

—*Walt Whitman*

Spirituals

The spiritual was the first genre that gave white Americans a connection to black culture following the close of the Civil War. (The minstrel show, the most popular form of musical entertainment in America during the 1840s and 1850s, was, for all of its aping of supposed "plantation characters" through music and humor, far more the creation of white writers and musicians and actors than of black artists.) The name "spiritual" comes from the Biblical term "spiritual songs" (*Ephesians* 5:19; *Colossians* 3:16), and was used in America to distinguish these kinds of songs from metrical versions of the Psalms (such as those that had been sung by the Pilgrim fathers when they first landed in New England) or the traditional hymns by writers like Isaac Watts and Charles Wesley. The folk hymn that came to be called a "spiritual" arose during the religious revivals of the 1740s and developed for 150 years in both white and black communities.

The special religious songs sung by the slaves were noted well before the Civil War in diaries and various accounts of slave life, though few of the songs were ever written down or published. Indeed, it would have been remarkable if they had been, since the anonymous creators and performers of this music were forced by the law to remain illiterate. But the English actress Fanny Kemble, touring the United States in 1839, described a funeral where "the whole congregation uplifted their voices in a hymn, the first high wailing notes of which—sung all in unison...—sent a thrill through all my nerves." During the Civil War, Col. Thomas Wentworth Higginson, who commanded a black regiment (and later wrote a book about it), wrote down some of the songs his men sang. One of them ran,

I know moon-rise, I know star-rise,
Lay dis body down.
I walk in de moonlight, I walk in de starlight,
To lay dis body down.

This structure, with two unchanging short lines perfectly suited as a response or echo to the main, changing lines of text, was perfect for a kind of improvisatory performance in which the singers could go on for hours, if they wished, and bring in references to Biblical passages as well as to their current experiences. Higginson observed that, in

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addition to being a source of relaxation for his men, these songs "were a stimulus to courage and a tie to heaven."

The first black spirituals were published almost immediately after the war in a highly influential 1867 collection called *Slave Songs of the United States*, edited by William Francis Allen, Charles Pickard Ware, and Lucy McKim Garrison. Some of the songs in the collection still remain familiar, including, for example, "Michael, row the boat ashore," which played so powerful a role in the anti-war movement of the 1960s. Virtually anyone who has anything to say about the subject reports that the singing of spirituals before the war was always in unison, without harmonic arrangements, but the observers (all white, and unfamiliar with African musical traditions) attempted to describe the manner of performance that frequently involved a kind of simultaneous improvisation, as two or more singers embellished the melodic line in slightly different ways. And there was a technique of sliding from note to note, with "odd turns made in the throat" and a "curious rhythmic effect produced by single voices chiming in at different irregular intervals." Eventually these effects were traced back to origins in African musical practice, elements of a musical performance style that had remained remarkably unchanged through more than two centuries of slavery in a distant, and very different, culture.

Despite the survival of clearly African elements in the spiritual, there was a constant interplay between the spirituals of black and white congregations. When George Pullen

Photo courtesy Afrika Hayes Lambe



Roland Hayes at thirty, as pictured in a Boston concert program in 1917



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Jackson first drew wide acquaintance to the existence of a surviving white oral tradition of spirituals in his classic *White Spirituals in the Southern Uplands* (1933), he maintained that to some extent the tradition of black spirituals may have copied the white tradition. But the black tradition had not been documented in print like the tradition of religious folk songs sung by whites, and further investigation, plus the realization that many of the black spirituals would have been sung by illiterate groups of slaves with no whites to hear (or care) what was going on, has led to the conclusion that there was probably a good deal of artistic fertilization going in both directions.

What is clear from the black spiritual, however, is that these songs were often cast with a double meaning. Of course, on the surface they could be used in religious gatherings as a way of delivering a Biblical message, but they also suggested a hope for a better future in a faraway land—not heaven, but (as Frederick Douglass explicitly said in his memoirs) the North, the free part of the United States. Many of the songs, called "sorrow songs," were doleful in character, reflecting the tribulations of this earthly life, and particularly the slavery of the body, from which the only certain release was a spiritual one; other songs ("jubilees") suggested the happiness of a free world to come, whether in heaven or after emancipation and the successful end of the Civil War.

Following the abolition of slavery, the black spiritual assumed a new social role, as music intended for concert performance. Gradually the living folk tradition of the spiritual passed away, but the publication of spirituals made these songs available to many who did not grow up in the tradition, and who were unaware of the traditional performing styles. Moreover, many of the publications, including those addressed to black performers, arranged the songs with the harmonies of European music, to which the slaves had also become accustomed, at least to some degree, in the hymns sung in the southern churches to which they had access, formal or informal. It was a choral group, the Fisk Jubilee Singers (with whom Roland Hayes came to Boston in 1911), that first travelled all over the world singing arrangements of spirituals, in concerts designed to raise money for Fisk University, one of the earliest institutions of higher learning specifically built for black students. Soon after, a similar group from the Hampton Institute in Virginia began touring as well. By the 1920s it was no longer uncommon to hear spirituals on the concert stage along with works by the major European masters. Among the performers to make the spiritual a frequent part of his repertory was Roland Hayes, whose recorded legacy preserves many examples. Thus was created a repertory of concert works in formal arrangements, derived from the words and tunes of the spirituals that had been created, by a folk process of improvisation and transmission, during the dark time of slavery, and converted to a new, more universally expressive purpose in a newer world.

—S.L.

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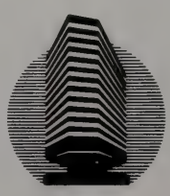
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The Smithsonian has produced a valuable compact disc surveying "The Art of Roland Hayes," containing twenty-three classical art songs, folk songs, and spirituals, recorded between 1939 and 1967 (Smithsonian Collection). Though some of these performances come from late in the singer's life, when he was no longer in his vocal prime, they capture aspects of his art that remain treasurable; some of the selections were recorded "live" at Symphony Hall, Jordan Hall, and the Gardner Museum. Another CD reissue—"Roland Hayes: Favorite Spirituals"—offers a selection of spirituals in Hayes's own arrangements, including a substantial song cycle, *The Life of Christ*, that Hayes compiled from thirteen spirituals arranged to tell a story, with his own piano interludes. The disc is filled out with seventeen other songs having Biblical connections; the pianist is Reginald Boardman (Vanguard Classics). Robert C. Hayden's *Singing For All People: Roland Hayes–A Biography* (Select Publications paperback) is available at the Symphony Shop, as are the two compact discs mentioned above.

The newest Mozart biography is something different: Maynard Solomon's *Mozart: A Life* (Harper Collins) follows his highly regarded *Beethoven* in taking an entirely fresh look at a thrice-familiar master, questioning received opinions, analyzing sources often overlooked, and, in particular, bringing a perceptive pscyhological analysis to bear on the vital question of Mozart and his father. Psychobiography often runs the risk of veering into sheer invention, but Solomon employs the form as well as it has ever been used, and no future account of Mozart will be able to avoid the issues it raises. Stanley Sadie's fine Mozart article in The New Grove has been published separately by Norton (avail-

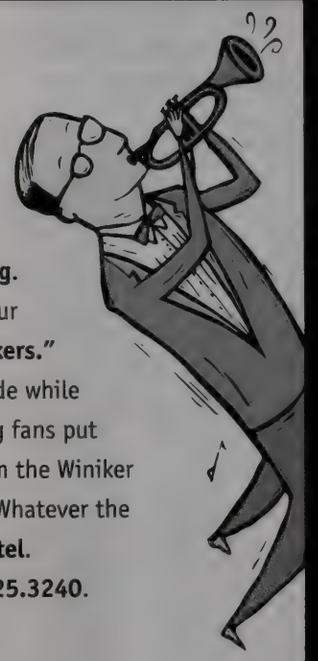


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able in paperback); Sadie is also the author of *Mozart* (Grossman, also paperback), a convenient brief life-and-works survey with nice pictures. Alfred Einstein's classic *Mozart: The Man, the Music* is still worth knowing (Oxford paperback). In many respects the most informative biography of Mozart—though it covers only the last ten years of his life—is Volkmar Braunbehrens' *Mozart in Vienna, 1781-1791* (Harper Perennial paperback), which convincingly lays to rest many myths about the composer while sketching far more effectively than previous writers the milieu in which he worked. H.C. Robbins Landon has also covered the same ground in several volumes devoted to Mozart in Vienna, to his final year, and to Vienna itself during the time Mozart was there. *The Mozart Compendium: A Guide to Mozart's Life and Music*, edited by H.C. Robbins Landon, is a first-rate single-volume reference work for the Mozart lover, filled with an extraordinary range of information, including things it might never have occurred to you to look up, but which you'll be delighted to know (Schirmer Books). The concept of this book proved so successful—detailed and scholarly for the specialist, wide-ranging, yet accessible for the general music-lover—that the same model has been followed for similar volumes devoted to Beethoven and Wagner.

A number of historically important recordings of *Così fan tutte* have been reissued in recent years. One that will not lose its interest despite its age is the famous 1935 Fritz

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Busch performance from Glyndebourne, with Ina Souez, Luise Helletsgruber, Heddle Nash, John Brownlee, and Willi Domgraf-Fassbaender (Pearl, three discs). Fiordiligi was a specialty of Elisabeth Schwarzkopf, whose earlier (and preferable) recording under Herbert von Karajan is no longer available; but she can still be heard, along with Christa Ludwig and Otakar Kraus, in a performance conducted by Karl Böhm (Angel Studio, three discs). Among the newest recordings of *Così*, Bernard Haitink's reading with the London Philharmonic and soloists including Carol Vaness, Dolores Ziegler, John Aler, Dale Duesing, and Claudio Desderi has a lot to offer (Philips, three discs), as does the recent recording by Sir Charles Mackerras with the Scottish Chamber Orchestra and soloists Felicity Lott, Marie McLaughlin, Nuccia Focile, Jerry Hadley, Alessandro Corbelli, and Gilles Cachemaille (Telarc, three discs).

The early "license aria" "Tali e cotanti sono" is part of the massive set of recordings containing Mozart's complete works issued in 1991 in conjunction with the composer's bicentennial; it is in volume 23, an eight-disc collection of all the independent arias, vocal ensembles, and canons.

At long last we have available some new reliable Liszt biographies which generally manage to evade the minefield of "reminiscences" and "authorized biographies" that had axes to grind. Derek Watson's *Liszt* in the Master Musicians series is far and away the best single-volume study available, a splendid compact treatment of both the life and the music (Schirmer paperback). Alan Walker's multi-volume *Franz Liszt* holds real promise to be the long-needed full-scale biography of this protean and colorful figure. The first volume, *Franz Liszt: The Virtuoso Years (1811-1847)*, has been supplemented by *Franz Liszt: The Weimar Years (1848-1861)* (Knopf); one volume remains to be completed. Walker is also the editor of a useful symposium, *Franz Liszt: The Man and his Music* (Taplinger), with some very informative articles, including one on the orchestral music by British composer Humphrey Searle. Searle is the author of the

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classic short study *The Music of Liszt* (Dover paperback), and of the Liszt article in The New Grove, which has just been published separately (along with the articles on Chopin and Schumann) in *The New Grove Early Romantic Masters 1* (Norton paperback). Of older books, Ernest Newman's *The Man Liszt* (Taplinger) is fundamentally unsympathetic to Liszt, though written by a knowledgeable critic who is one of the foremost biographers of Wagner. Sacheverell Sitwell's large and elegantly written *Liszt* is conveniently available as a Dover paperback, but it is mostly based on second-hand sources and is now long outdated. Ronald Taylor offers an attractive biography of more manageable length for the non-specialist, though with little to say about the music, in *Franz Liszt: The Man and the Musician* (Universe). There are several available recordings of the *Sonetti del Petrarca* in the first version, for tenor and piano, but the one to find is by John Aler (Newport Classics). Hungaroton has issued a disc of Liszt's songs in orchestral versions, but I have been unable to determine whether the Busoni orchestration of *Sonnet 104* is among them.

In recent years, particularly as his centenary in May 1995 approached, the music of William Grant Still has become more readily available, to say nothing of information about him. The composer's daughter has established William Grant Still Music to provide scores, recordings, and information, not only about Still himself, but also about

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other significant African-American composers of concert music. (For further information, including catalogues of sheet music, books, and recordings, you can write to William Grant Still Music, 4 S. San Francisco Street, Flagstaff, AZ 86001-5737.) The fullest account of Still's life and works can be found in the book *In One Lifetime*, by Verna Arvey, the composer's second wife and the librettist for most of his operas (University of Arkansas Press, available in paperback). *In Memoriam: The Colored Soldiers Who Died for Democracy* is not available in recorded form, but more and more of Still's other music is currently available on compact disc or as part of Columbia Records' "Black Composers Series" from the 1970s (see also below). By far his best-known piece is the *Afro-American Symphony*, currently available in two fine recordings: a good modern one by Neeme Järvi with the Detroit Symphony (Chandos, with Duke Ellington's Suite from *The River*); and an older one, made under the composer's supervision by Karl Krueger and the Royal Philharmonic, reissued in the Library of Congress series "Our Musical Past," Volume 5, with superbly informative notes (also on the disc is Henry Hadley's tone poem *Salome*). Järvi has also recorded Still's Symphony No. 2 in G minor, *Song of a New Race*, with his Detroit forces (Chandos, with William Dawson's *Negro Folk Symphony* and Ellington's *Harlem*). Isaiah Jackson conducts the Berlin Symphony Orchestra in an all-Still disc that includes the ballet *La guiablesse*, the suite *Danzas de Panama*, and shorter instrumental works (Koch International). The Boston-based new-music ensemble Videmus, which includes BSO harpist Ann Hobson Pilot, has recorded a fine collection of Still's chamber works, including the Suite for Violin and Piano and *Songs of Separation*, sung by Robert Honeysucker (New World). Richard Auldon Clark leads the Manhattan Chamber Orchestra in performances of three orchestral suites designed to depict the panoply of American life under the overall title *The American Scene*, with separate suites for the East, the Southwest, and the Far West. The recording also includes vocal works, among them *From the Hearts of Women*, with soprano Margaret Astrup (Newport Classics). And Bay City has reissued a collection of transcription discs from radio broadcasts of the 1930s and 1940s, including the extended orchestral tone poem *Lenox Avenue* (with the CBS Symphony Orchestra conducted by Howard Barlow) and the Suite for Violin and Orchestra (with soloist Louis Kaufman and the Standard Hour Symphony Orchestra led by Henry Svedrofsky), along with shorter works.

One of the best sources of information about George Walker is Eileen Southern's *Music of Black Americans*, the standard book on that subject (Norton paperback). Currently available recordings of Walker's music include *Antifonys* for Chamber Orchestra and Variations for Orchestra with Paul Freeman conducting the Royal Philharmonic in the former and the Philharmonia Orchestra in the latter (Master-sound); the Concerto for Trombone and Orchestra, with soloist Christian Lindberg and James DePreist conducting the Malmö Symphony Orchestra (Bis, with trombone concertos by Paul Creston, Gunther Schuller, and Ellen Taaffe Zwilich); *Poem* for soprano and chamber ensemble (a setting of T.S. Eliot's "The Hollow Men"), with the Capitol Chamber Ensemble (Centaur); and two piano sonatas: No. 1 performed by Natalie Hinderas (CRI, with other piano works by African-American composers) and No. 4 performed by Frederick Moyer (GM Records, with music by Liszt, Reger, and Ravel). Walker's most frequently performed score, *Lyric for Strings*, was recorded by Paul Freeman with the London Symphony Orchestra as a part of a substantial commitment by Columbia Records in the 1970s to a "Black Composers Series" (Walker's work is on volume 7 of the series, which eventually extended to nine records). Though never reissued on compact disc and long unavailable from commercial outlets, the entire series (on LP) can be ordered from William Grant Still Music.

—S.L.

Faye Robinson



Acclaimed for her performances in opera and as a concert artist, soprano Faye Robinson has appeared in the major musical centers of Europe and the United States. She has sung leading roles with the opera companies of Vienna, Paris, Berlin, Hamburg, Frankfurt, Munich, Madrid, Philadelphia, and New York City Opera. She has sung with virtually every major orchestra, among them the Boston Symphony, the Chicago Symphony, the New York Philharmonic, the Philadelphia Orchestra, the Cleveland Orchestra, the Toronto Symphony, and the Los Angeles Philharmonic, as well as the Concertgebouw Orchestra in Amsterdam and the BBC Symphony in London. She is also a frequent guest at music festivals around the world. Last month Ms. Robinson sang with the Pro Musica Chamber Orchestra under Timothy Russell's direction in a concert dedicated to the memory of Paul Robeson and Marian Anderson, subsequently recording the program of spiriuals and gospel music for future release on compact disc. Recent and upcoming engagements include the four heroines in *Les Contes d'Hoffmann* at the Deutsche Opera Berlin; Janáček's *Glagolitic* Mass with Sir Simon Rattle and the Berlin Philharmonic; the role of Donna Anna in *Don Giovanni* at the Stuttgart Opera; Mahler's Symphony No. 8 with Lorin Maazel and the Philharmonia Orchestra; Beethoven's Ninth with Esa-Pekka Salonen and the Los Angeles Philharmonic; Tippett's *A Child of Our Time* with the City of Birmingham Symphony Orchestra in Birmingham, at London's Royal Festival Hall, and at the Konzerthaus in Vienna; concert performances of Hindemith's *Mathis der Maler* with the Swedish Radio Orchestra with Esa-Pekka Salonen; and Schoenberg's String Quartet No. 2 with the Stockholm Chamber Orchestra in Paris, Rome, Bilbao, and Stockholm, also with Mr. Salonen. Ms. Robinson has recorded Mahler's Eighth Symphony with Seiji Ozawa and the Boston Symphony for Philips, and with the Frankfurt Radio Orchestra under Eliahu Inbal for Denon; Tippett's *The Mask of Time* with Andrew Davis and the BBC Symphony for EMI, Tippett's Symphony No. 3 with Richard Hickox and the Bournemouth Symphony for Chandos; and the world premiere recording of Tippett's *Byzantium* with Sir Georg Solti and the Chicago Symphony for Decca. Ms. Robinson made her Boston Symphony debut in April 1979 and has since appeared with the orchestra on numerous occasions, including performances in Boston, New York, and at Tanglewood of Mahler's Symphony No. 8; the BSO's hundredth-birthday performances of Beethoven's Ninth in October 1981, including a performance on the Boston Common; and the world premiere performances of Tippett's *The Mask of Time*, a BSO centennial commission, in April 1984. She appeared with the BSO most recently in February and March 1985, singing music of Berg and Handel.

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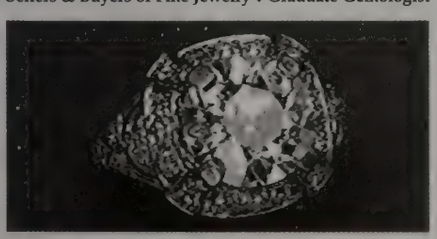
Vinson Cole



Tenor Vinson Cole has been internationally acclaimed for his performances on the operatic stage, with leading symphony orchestras, and in recital. Born in Kansas City, Missouri, Mr. Cole began studying voice at nine, attended the Philadelphia Musical Academy on full scholarship, and continued his studies at the Curtis Institute with Margaret Harshaw. In 1976 he won the National Award in Chicago's prestigious WGN "Auditions of the Air." The following year he received the first-prize Weyerhauser Award at the Metropolitan Opera National Auditions and grants from the Rockefeller Foundation. In the 1993-94 season Mr. Cole joined Seiji Ozawa and the Boston Symphony Orchestra for Berlioz performances in Boston, New York, Hong Kong, and Japan, including the *Messe solennelle*, *Roméo et Juliette*, *Les Nuits d'été*, and *Requiem*, having previously recorded the latter work with Mr. Ozawa, the orchestra, and the Tanglewood Festival Chorus for RCA Victor Red Seal. Last summer at Tanglewood he appeared with Mr. Ozawa and the orchestra in a performance of Berlioz's *Requiem* marking the completion of the BSO's year-long musical survey commemorating the fiftieth anniversary of the end of World War II. Last season also brought debuts as Don José in *Carmen* with the Opera Company of Philadelphia, Hoffmann in *Les Contes d'Hoffmann* at the Bastille Opera in Paris, and Admète in Gluck's *Alceste* for the Vienna Festival. This season brings Mr. Cole's Australian Opera debut as Don José, a role he also sings for Hamburg State Opera and Seattle Opera. He makes his Bavarian opera debut as Faust in Berlioz's *Damnation of Faust*, sings his first Riccardo in *Un ballo in maschera* for Miami Opera, and returns to the Berlin State Opera for Admète in Gluck's *Alceste*. He returns to the Chicago Symphony for Mahler's Symphony No. 8 under Christoph Eschenbach, with whom he also appears at the Ravinia Festival in Verdi's *Requiem*. Plans for 1996-97 include a new production of Verdi's *Don Carlos* at the Monnaie in Brussels, Massenet's *Werther* in Seattle, and *Damnation of Faust* at the Bavarian State Opera in Munich, at the Hamburg Opera, and with James Levine and the Metropolitan Opera in Japan. He is scheduled to make his Chicago Lyric Opera debut in 1997-98, in Mozart's *Idomeneo* under Christoph Eschenbach. Other highlights of recent seasons have included performances of Verdi's *Requiem* with Seiji Ozawa at the Saito Kinen Festival in Japan, recitals in New York, Salzburg, and Paris, and his Berlin Opera debut in Gluck's *Alceste*. Mr. Cole made his professional operatic debut in 1976 with San Francisco Spring Opera and appeared with New York City Opera from 1979 to 1982. He made his Boston Symphony debut in 1982, his Salzburg Festival debut at Herbert von Karajan's invitation in 1983, and his Metropolitan Opera debut in 1987.

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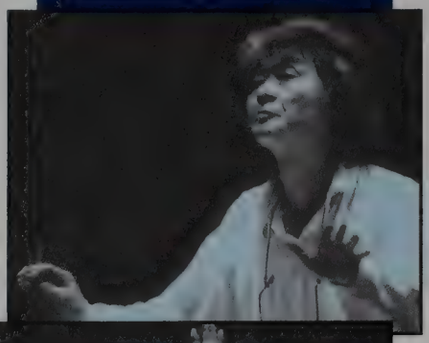
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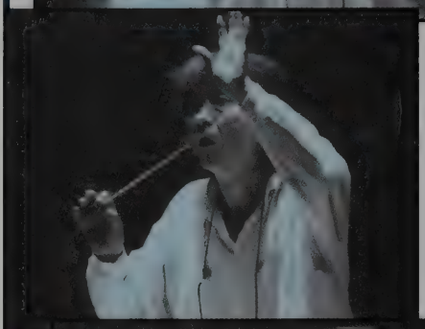
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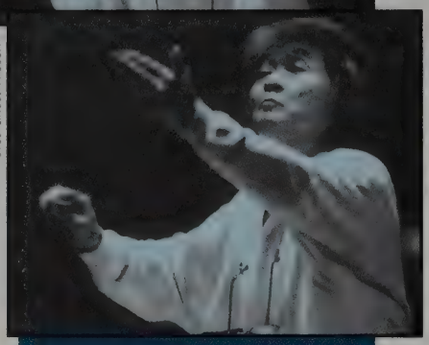
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MAHLER Symphony No. 9

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Philip Langridge, tenor (Tom Rakewell)
Kevin Short, bass-baritone (Trulove)
Paul Plishka, bass-baritone (Nick Shadow)
STRAVINSKY 'The Rake's Progress'

MARCH 13
ANDRÉ PREVIN, conductor
Malcolm Lowe, violin
Music of MOZART and BEETHOVEN

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3 THURSDAY MORNINGS AT 10:30AM

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Emanuel Ax, piano
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Music of SMETANA and DVOŘÁK

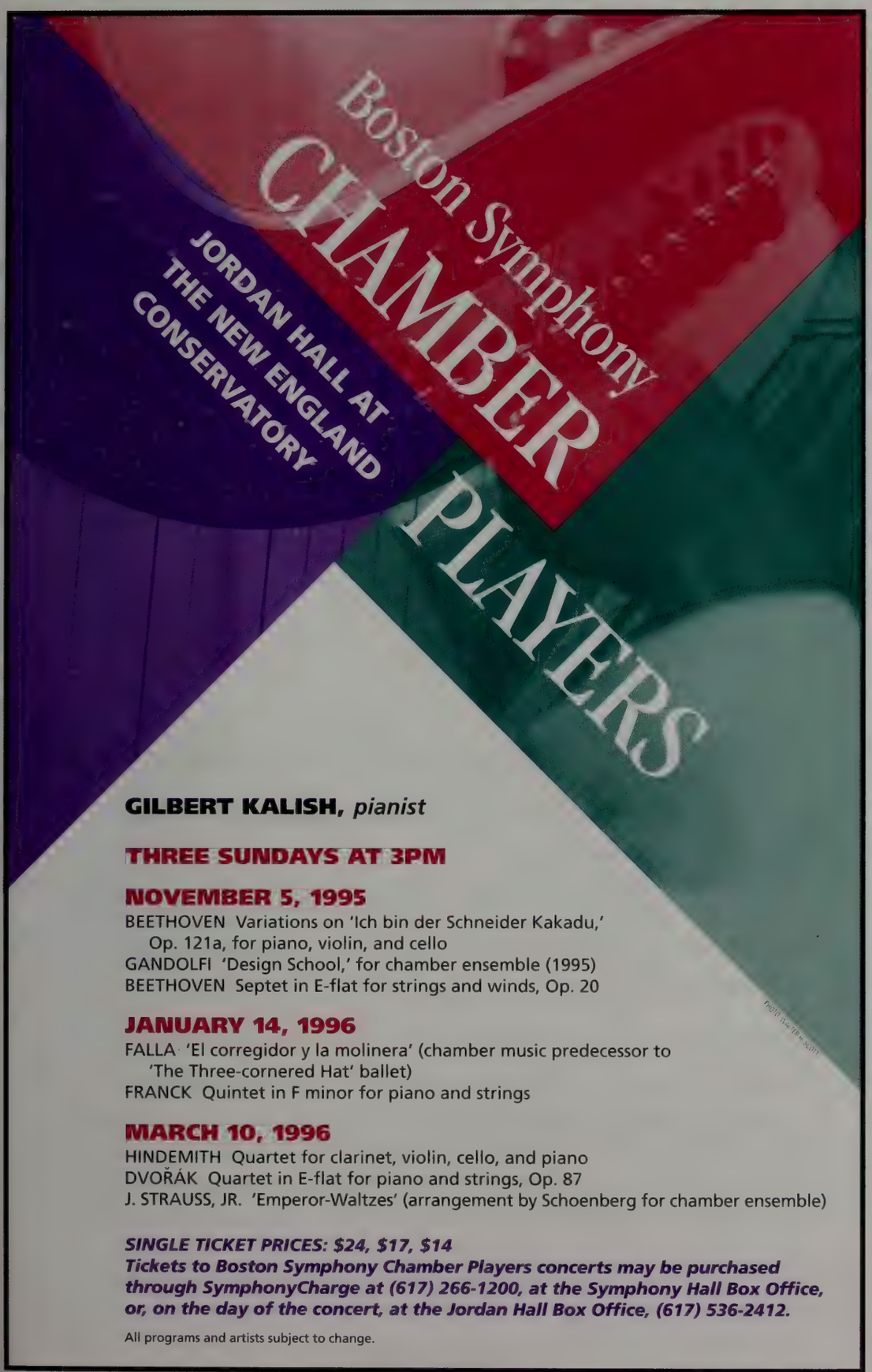
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NEXT PROGRAM...

Thursday, February 22, at 8
Friday, February 23, at 8
Saturday, February 24, at 8
Tuesday, February 27, at 8

MAREK JANOWSKI conducting

HAYDN — *Die Jahreszeiten* (*The Seasons*), with text by Gottfried van Swieten, after the poem by James Thomson

Spring
Summer

INTERMISSION

Autumn
Winter

NANCY ARGENTA, soprano
CHRISTOPHE PRÉGARDIEN, tenor
GERALD FINLEY, bass-baritone
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JOHN OLIVER, conductor

Following his enormous success with *The Creation*, Franz Joseph Haydn wished to write another oratorio. This time he drew upon a poem celebrating the normal round of human life during the course of a year, with the suggestion that this cycle—from the freshness of spring to the quiet reflection of winter—also reflected the shape of human life. Haydn was then approaching the end of his own life, and *The Seasons* was one of the great composer's very last large works. It is filled with an extraordinary richness of invention, whether in its musical depiction of the farmer heading out to sow his field in the springtime, the heat of summer's dog days, the exciting hunt and lively drinking songs of autumn, or the inward-turning thoughts of winter.

Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, or by calling "SymphonyCharge" at (617) 266-1200, Monday through Saturday from 10 a.m. until 6 p.m., to charge tickets instantly on a major credit card, or to make a reservation and then send payment by check. Outside the 617 area code, call 1-800-274-8499. Please note that there is a $2.50 handling fee for each ticket ordered by phone.

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Thursday 'A'—February 22, 8-10:50
Friday Evening—February 23, 8-10:50
Saturday 'A'—February 24, 8-10:50
Tuesday 'B'—February 27, 8-10:50

MAREK JANOWSKI conducting
NANCY ARGENTA, soprano
CHRISTOPHE PRÉGARDIEN, tenor
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TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

HAYDN	*The Seasons*

Thursday 'C'—February 29, 8-9:55
Friday 'A'—March 1, 1:30-3:25
Saturday 'B'—March 2, 8-9:55

MAREK JANOWSKI conducting
RICHARD GOODE, piano

MOZART	Symphony No. 25
MOZART	Piano Concerto No. 27 in B-flat, K.595
REGER	Variations and Fugue on a Theme of Mozart

Thursday, March 7, at 10:30 a.m.
Open Rehearsal
Steven Ledbetter will discuss the program at 9:30 in Symphony Hall.
Thursday 'D'—March 7, 8-10
Friday 'B'—March 8, 1:30-3:30
Saturday 'A'—March 9, 8-10

ROGER NORRINGTON conducting
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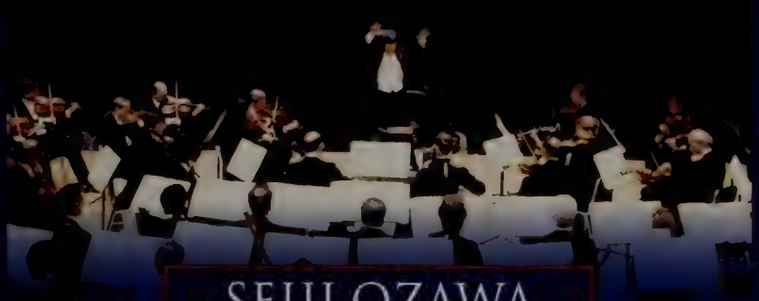
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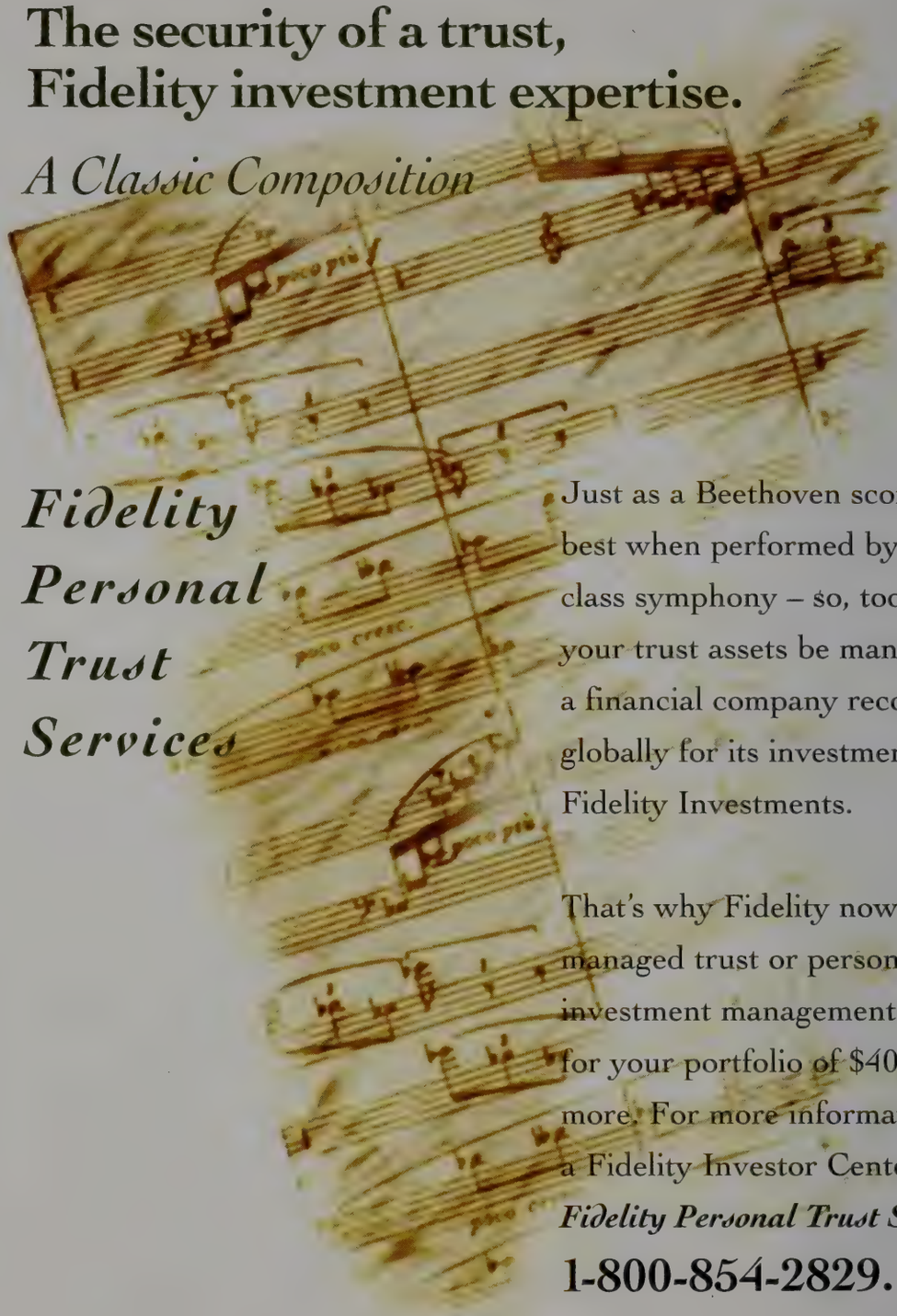


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One Hundred and Fifteenth Season, 1995-96

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A Tribute to Roland Hayes



As part of the citywide tribute in February to the famous tenor Roland Hayes, the Boston Symphony Orchestra honored him with concerts on February 1, 2, and 3. In connection with this tribute the Boston Symphony Archives has mounted an exhibit that explores the life and career of the famous African-American tenor, who began his distinguished career in Boston in 1917. Photographs, letters, programs, awards, and other memorabilia, including a bronze bust by Renee Vautier and a fur coat worn by Roland Hayes, are on exhibit in the two Archives display cases in the Cohen Wing lobby. The Boston Symphony Orchestra would like to thank the following individuals and organizations for making materials available to us: Afrika Hayes-Lambe, Allan Keiler, A. Fred Prager, and the Boston Public Library. The Boston Public Library has mounted a more extensive exhibit, entitled "Roland Hayes: The Man and the Artist," on view in the Koussevitzky Room in the Research Library through March 1, 1996. For more information on that exhibit call (617) 536-5400, ext. 285.

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Boston Symphony Orchestra concerts are funded in part by the National Endowment for the Arts and the Massachusetts Cultural Council, a state agency.

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BSO

Salute to Symphony 1996
Friday, March 1–Monday, March 4

Celebrating its 25th anniversary, Salute to Symphony 1996, under the expert coordination of the Boston Symphony Association of Volunteers, will take place Friday, March 1, through Monday, March 4. The BSO's annual fundraiser and largest community outreach event is sponsored this year for the first time by FLEET.

Marking its twentieth year of Salute to Symphony telecasts, WCVB-TV Channel 5 will broadcast a special concert live from Symphony Hall on Monday, March 4, from 7:30 to 9 p.m., featuring Boston Pops Conductor Keith Lockhart and an up-close and personal look at Seiji Ozawa, who will also be featured in two musical selections. WCVB news anchors Natalie Jacobson and Chet Curtis, who have hosted the BSO telecast each year since its inception in 1977, will be joined by Frank Avruch and Dixie Whatley for this special televised concert, to be simulcast on WCRB 102.5 FM.

With Salute to Symphony 1996, WCRB celebrates its 25th anniversary as producer of the BSO's radiothon. This year's radio programming will continue the tradition of broadcasting the orchestra's most popular current and historical recordings, rarely heard tapes from the archives, and interviews including informal conversations with Seiji Ozawa and Keith Lockhart.

This 25th anniversary marks a new milestone in Salute's history as FLEET becomes the corporate sponsor of this year's Salute to Symphony weekend, including the Symphony Hall Open House, which will take place on Saturday, March 2, from 11 a.m. to 4 p.m. Be sure to bring your family and friends to this festive, informal day of free musical activities for everyone.

Community support of the BSO is vital to maintaining and furthering the orchestra's goals in Symphony Hall, in area schools, and throughout the region. You can make a pledge by calling 1-800-325-9400; a pledge of any amount is appreciated! This year's incentive gifts range from a charming children's BSO T-shirt or a custom-designed Boston Symphony Orchestra ceramic mug in black with an elegant BSO gold colophon for a pledge of $25 to an opportunity to conduct the Boston Pops in *The Stars and Stripes Forever*! for $6,000. Be sure to tune into WCRB 102.5 FM and WCVB-TV for special BSO incentives available only through these broadcasts.

The players, management, and staff of the Boston Symphony Orchestra express their gratitude to FLEET, to WCVB-TV Channel 5, to WCRB 102.5 FM, and to the many volunteers from the greater Boston area who devote countless hours to making this annual event a success.

Boston Symphony Chamber Players
at Jordan Hall
Sunday, March 10, at 3 p.m.

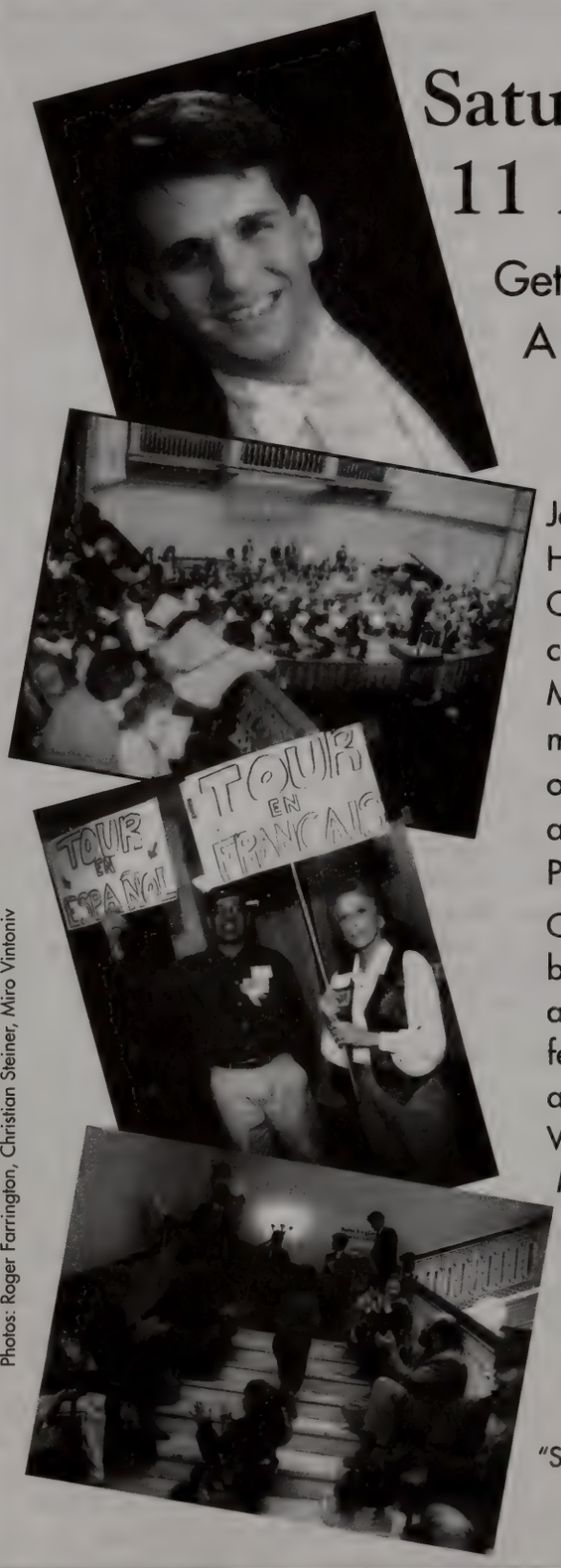
The Boston Symphony Chamber Players, with pianist Gilbert Kalish, conclude their 1995-96 season at Jordan Hall at the New England Conservatory on Sunday, March 10, at 3 p.m. The program includes Hindemith's Quartet for clarinet, violin, cello, and piano, Dvořák's Quartet in E-flat for piano and strings, Opus 87, and Johann Strauss, Jr.'s *Emperor-Waltzes* as arranged by Arnold Schoenberg for chamber ensemble. Single tickets at $24, $17, and $14 are available by calling SymphonyCharge at (617) 266-1200, at the Symphony Hall box office, or, on the day of the concert, at the Jordan Hall box office.

Art in Support of Art

During the 1995-96 season, the BSO is continuing the tradition of exhibiting art works in the Cabot-Cahners Room on the first-balcony level of Symphony Hall. Sponsored by the Boston Symphony Association of Volunteers, the exhibitions are intended for the enjoyment of both concertgoers and art collectors, providing opportunities to add to their collection or encourage their involvement with art.

On display through February 26 is "Floral Fantasia," an exhibition of recent paintings by Ron Hayes, all inspired by flowers, whether stationary, in motion, in shadow, wind, or water. These varied images of color, light, and beauty will lift spirits in the depth of winter and heighten the prospect of spring. Spanning three decades, Ron Hayes's paint-

SYMPHONY HALL OPEN HOUSE



Photos: Roger Farrington, Christian Steiner, Miro Vintoniv

Saturday, March 2, 11 AM - 4 PM

Get to Know the BSO!
A Day of Musical Activities
Free to All

Join us for the Symphony Hall Open House, part of the Boston Symphony Orchestra's "Salute to Symphony," celebrating its 25th anniversary on March 1-2-3-4. There will be tours, musical performances, and the opportunity to meet Keith Lockhart and other members of the BSO and Pops family.

Other "Salute" events include daily broadcasts on WCRB 102.5 FM and a telecast of a special BSO concert featuring Keith Lockhart and an appearance by Seiji Ozawa, on WCVB-TV Channel 5, Monday, March 4, from 7:30 to 9 PM.

Salute to Symphony
WCRB 102.5 FM RADIO • FLEET • WCVB-TV CHANNEL 5

"Salute to Symphony" 1996 is sponsored by
Fleet

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ings have undergone changes from political realism and abstraction to landscape (both real and imaginary), and now to flowers. Professor Hayes teaches at the Massachusetts College of Art; his paintings are in numerous public and private collections. Patrons attending the BSO concert on Friday evening, February 23, are cordially invited to meet Professor Hayes, who will be in the Cabot-Cahners Room beginning at 5:30. He will be happy to discuss his "Floral Fantasia" paintings and answer any questions you might have about his work. Please contact the Volunteer Office at (617) 638-9390 for further information. Remember, the orchestra benefits from the sale of every artwork.

BSO Members in Concert

The Boston Artists Ensemble continues its 1995-96 season with music of Dvořák and Brahms—Dvořák's D major piano quartet, Opus 23, and Brahms's G minor piano quartet, Opus 25—on Sunday, February 25, at 2:30 p.m. at Trinity Episcopal Church in Newton, and on Friday, March 1, at 8 p.m. at the Peabody-Essex Museum in Salem. The performers include BSO members Tatiana Dimitriades, violin, Kazuko Matsusaka, viola, and cellist Jonathan Miller, the ensemble's founder, with pianist Randall Hodgkinson. Tickets are $20 general admission ($17 students and seniors). For more information call (617) 964-6553.

BSO assistant concertmaster Laura Park appears in recital with pianist Charles Abramovic on Friday, March 1, at 8 p.m. at Seully Hall at Boston Conservatory, 8 The Fenway, and on Sunday, March 3, at 3 p.m. at the Fitchburg Public Library. The program includes Lutos*l*awski's Partita for violin and piano, J.S. Bach's E major Partita for unaccompanied violin, Szymanowski's *Notturno e Tarantella*, and Beethoven's C minor violin sonata, Opus 30, No. 2. Both concerts are free of charge.

BSO principal bassoon Richard Svoboda is featured in Mozart's Bassoon Concerto as part of an all-Mozart program with the Boston Classical Orchestra, Harry Ellis Dickson, Music Director, at Faneuil Hall on Friday, March 1, at 8 p.m. and Sunday, March 3, at 3 p.m. Tickets are $27, $23, and $17 ($2 discount for seniors, $5 discount for students). For more information call (617) 426-2387.

Ronald Knudsen leads the New Philharmonia Orchestra, the new community orchestra made up mostly of former Newton Symphony members, in a benefit concert entitled "From Strauss to Swing" on Saturday, March 2, at 8 p.m. at Ellsworth Hall at Pine Manor College, 400 Heath Street in Chestnut Hill. Boston jazz great Rebecca Parris and the George Mesterhazy Trio are featured, with a special appearance by Keith Lockhart. Proceeds from the concert and concurrent silent auction (beginning at 7 p.m.) benefit the New Philharmonia in its inaugural season. Tickets are $50 for reserved seats, $35 general admission. For more information call (617) 527-9717.

In Case of Snow. . .

To find out the status of a Boston Symphony concert and options available to you in case of a snow emergency, BSO subscribers and patrons may call a special Symphony Hall number. Patrons may dial (617) 638-9495 at any time for a recorded message regarding the current status of a concert.

Ticket Resale

If, as a Boston Symphony subscriber, you find yourself unable to use your subscription ticket, please make that ticket available for resale by calling (617) 266-1492 during business hours. You may also leave your ticket information on the Resale Line at (617) 638-9426 at any time. In this way you help bring needed revenue to the orchestra and at the same time make your seat available to someone who might otherwise be unable to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

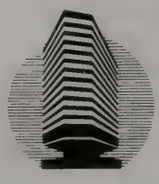
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SEIJI OZAWA



Seiji Ozawa is now in his twenty-third season as music director of the Boston Symphony Orchestra. Mr. Ozawa became the BSO's thirteenth music director in 1973, after a year as music adviser; his tenure with the Boston Symphony is the longest of any music director currently active with an American orchestra. In his more than two decades as music director, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts at Symphony Hall and Tanglewood, on tours to Europe, Japan, Hong Kong, China, and South America, and across the United States, including regular concerts in New York. Mr. Ozawa has upheld the BSO's commitment to new music through the commissioning of new works, including a series of centennial commissions marking the orchestra's hundredth birthday in 1981, and a series of works celebrating the fiftieth anniversary in 1990 of the Tanglewood Music Center, the orchestra's summer training program for young musicians. In addition, he has recorded more than 130 works with the orchestra, representing more than fifty different composers, on ten labels.

In addition to his work with the Boston Symphony, Mr. Ozawa appears regularly with the Berlin Philharmonic, the New Japan Philharmonic, the London Symphony, the Orchestre National de France, the Philharmonia of London, and the Vienna Philharmonic. He made his Metropolitan Opera debut in December 1992, appears regularly at La Scala and the Vienna Staatsoper, and has also conducted opera at the Paris Opera, Salzburg, and Covent Garden. In September 1992 he founded the Saito Kinen Festival in Matsumoto, Japan, in memory of his teacher Hideo Saito, a central figure in the cultivation of Western music and musical technique in Japan, and a co-founder of the Toho School of Music in Tokyo. In addition to his many Boston Symphony recordings, Mr. Ozawa has recorded with the Berlin Philharmonic, the Chicago Symphony, the London Philharmonic, the Orchestre National, the Orchestre de Paris, the Philharmonia of London, the Saito Kinen Orchestra, the San Francisco Symphony, the Toronto Symphony, and the Vienna Philharmonic, among others.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France. Charles Munch, then music director of the Boston Symphony Orchestra, subsequently invited him to attend the Tanglewood Music Center, where he won the Koussevitzky Prize for outstanding student conductor in 1960. While a student of Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, who appointed him assistant conductor of the New York Philharmonic for the 1961-62 season. He made his first professional concert appearance in North America in January 1962, with the San Francisco Symphony. He was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. He conducted the Boston Symphony Orchestra for the first time in 1964, at Tanglewood, and made his first Symphony Hall appearance with the orchestra in January 1968. In 1970 he became an artistic director of Tanglewood.

Mr. Ozawa recently became the first recipient of Japan's Inouye Sho ("Inouye Award"). Created to recognize lifetime achievement in the arts, the award is named after this century's preeminent Japanese novelist, Yasushi Inouye. In September 1994 Mr. Ozawa received his second Emmy award, for Individual Achievement in Cultural Prgramming, for "Dvořák in Prague: A Celebration," with the Boston Symphony Orchestra. He won his first Emmy for the Boston Symphony Orchestra's PBS television series "Evening at Symphony." Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

BOSTON SYMPHONY ORCHESTRA 1995-96

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Music Director
Music Directorship endowed by John Moors Cabot

Bernard Haitink
Principal Guest Conductor



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Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
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°Lucia Lin
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Fahnestock chair

Vyacheslav Uritsky
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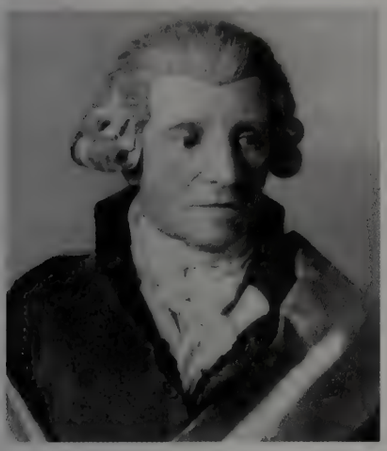
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Franz Joseph Haydn
Die Jahreszeiten (The Seasons)



Franz Joseph Haydn was born in Rohrau, Lower Austria, on March 31, 1732, and died in Vienna on May 31, 1809. He composed Die Jahreszeiten *(*The Seasons*) in 1799 and 1800, using a text derived from four poems by James Thomson adapted and translated into German by Baron Gottfried van Swieten. The first performance took place at the Schwarzenburg Palace in Vienna on April 24, 1801. A partial performance took place in Boston on December 13, 1851, under the auspices of the Sacred Harmonic Society. The indefatigable B.J. Lang, who made a career out of filling in gaps in Boston's musical life, conducted the piece for "the first time in Boston in all four parts" with a chorus of 250 voices and a full orchestra on March 31, 1866. Only excerpts—individual arias and duets from* The Seasons*—were performed in Boston Symphony Orchestra concerts before 1905. After that year, no music from the work was heard in these concerts until Erich Leinsdorf conducted the BSO's first complete performances on January 1, 2, and 5, 1965, with Helen Boatwright, Charles Bressler, Thomas Paul, and the chorus of the Handel and Haydn Society. Performances under Seiji Ozawa's direction followed on three occasions: at Tanglewood in 1972, with Phyllis Curtin, Seth McCoy, Robert Hale, and the Tanglewood Festival Chorus, John Oliver, conductor; in November 1977 with Phyllis Bryn-Julson, Robert Tear, John Shirley-Quirk, and the New England Conservatory Chorus, Lorna Cooke deVaron, conductor; and at Tanglewood in August 1978 with the same soloists and chorus. After that came the most recent subscription performances, under Helmuth Rilling in March 1989, with Sylvia McNair, Thomas Randle, Mark Pedrotti, and the Tanglewood Festival Chorus, John Oliver, conductor. In addition to the three soloists (soprano, tenor, and bass) and mixed chorus, the score calls for two flutes (one doubling piccolo), two oboes, two clarinets, two bassoons and contrabassoon, three horns, three trumpets, three trombones, timpani, triangle, tambourine, and strings, with piano continuo, to be played here on a fortepiano (a modern copy of the type of piano used in the performances of Haydn's day). The continuo fortepianist at these performances is Mark Kroll.*

The people of the eighteenth century lived much closer to nature than most of us. Even the largest cities were small then. Most people lived in rural areas, where the cycle of the year, mandating proper times for tillage, sowing, or harvest, affected them directly. The natural world was so much a part of the human experience that it was often taken for granted. It appeared rather slowly in literature and art. Who would bother to write about something that everyone saw every day? The gradual change in attitude is marked by tiny events. The poet Petrarch, for example, climbed a mountain in April 1336, just to see the view from the top; he is apparently the first to have done so—or at least the first to have written about it. Yet even as he stood looking in amazement at the panorama spread before him, his next action revealed that he still straddled the worlds of late Medieval and early Renaissance thought. Standing on the mountaintop, Petrarch opened a volume of Augustine's *Confessions* for a sobering and uplifting commentary on his experience.

A related but rather different view developed among eighteenth-century writers, who drew their ideas from a first-century Greek treatise, *On the Sublime*, attributed to one Longinus. Longinus compared the effects obtained by writers of profound emotion and serious thought with the awe that arises from viewing some of the largest, most powerful, or least accessible natural objects of human experience—stars, volcanoes, the

mighty ocean. His book, much admired in the eighteenth century, led to earnest literary cultivation of wonder and even terror in the contemplation of nature, an approach that strongly influenced the romantics of the early nineteenth century.

One of the literary works that marked the growing interest in the natural world—and perhaps the best-known poem written in English in the entire eighteenth century—was *The Seasons* by James Thomson (1700-48). Written in blank verse, it was published in parts over a period of years ("Winter" in 1726, "Summer" in 1727, "Spring" in 1728, and "Autumn" in 1730). The response was immediate. The author continued to revise and expand his work for much of the rest of his life. "Winter," for example, grew from 405 lines at publication to 1,069 in a 1746 revision. It remained immensely popular well into the next century. *The Seasons* is filled with images and anecdotes of the countryside, of seasonal activities, changes of weather, and the effect of those changes on the life of the inhabitants. In its final version it became something of a hodgepodge, but that did not affect its popularity in the least.

By mid-century it had been translated into German by B.H. Brockes, whose writing is most familiar to music lovers from his own treatment of the Passion set by Handel and drawn upon by Bach for some passages in the *St. John* Passion. Both the Brockes translation and Thomson's original were known to Baron Gottfried van Swieten, the

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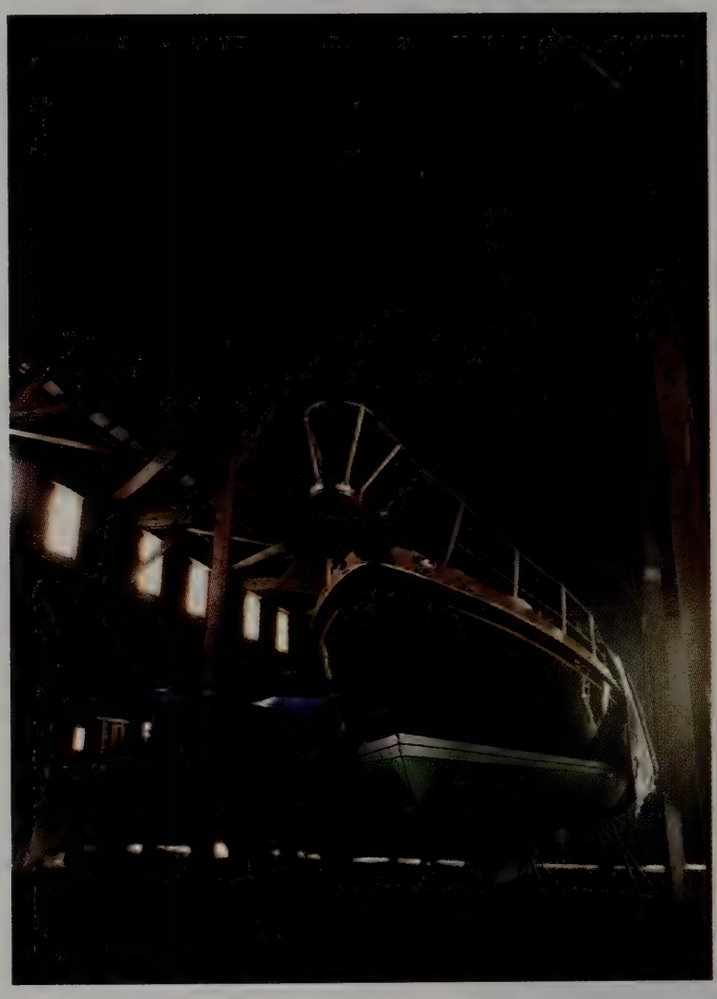
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prime mover in the creation of Haydn's *Seasons*. It was he who urged, pressed, badgered, bedeviled, and provoked Haydn to undertake the project, just as he had done (though with much less resistance on the composer's part) in the composition of *The Creation*.

The Baron, an old acquaintance of both Haydn's and Mozart's, was a musical enthusiast actively engaged in the revival of Bach and Handel for over a decade before he became involved with the librettos for Haydn's two late oratorios. Himself an amateur composer of symphonies and *opéra-comiques*, van Swieten knew Haydn and Mozart well. Mozart, new to Vienna in 1782, became acquainted with a number of Handel's oratorios, then hardly known outside of England, through informal "sings" at the Baron's home. From 1788, van Swieten organized a series of oratorio performances, with Handel's works providing the core repertory, through a group of musically-minded aristocrats that he founded under the name of *Gesellschaft der Associierten* ("Society of Associates"), who paid the bills for the performances of oratorios in the town palaces of the various members. This society provided the organizational framework that led to the composition of Haydn's oratorios—the vocal version of *The Seven Last Words of Our Savior on the Cross*, *The Creation*, and *The Seasons*.

Even as Haydn readied the first public performance of *The Creation* in March 1799 (it had been launched at a private performance eleven months earlier), van Swieten urged on him a new libretto, again adapted from an English source. Haydn expressed reluctance, contending that he was too old, too tired, and not in glowing good health. The Baron refused to take no for an answer. Eventually Haydn agreed to compose *The Seasons*. Van Swieten handed Haydn a libretto adapted from Thomson by way of Brockes, though very freely adjusted to accord with his own particular sentiments of religious Pietism. Naturally most of Thomson's poetry—in an elegant style of Latinate diction then quite new and all the rage—was lost in the translation, replaced all too often by



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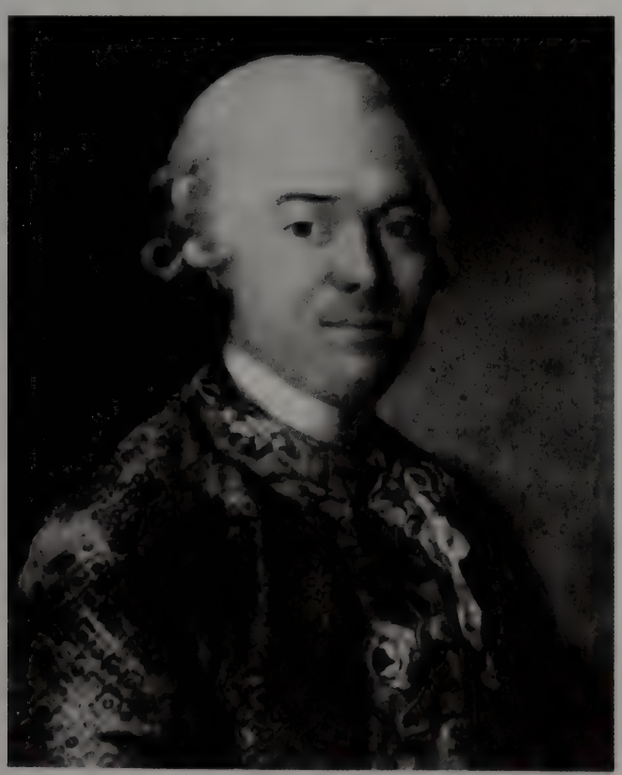
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van Swieten's prosaic lines. The Baron selected episodes that seemed suitable for music, dropped a great deal, and invented a little. When he gave his handiwork to the composer, van Swieten sent along with it an extended series of suggestions as to how each passage might be set to music. This would seem to be the height of hubris, but we must remember that van Swieten enjoyed a fine technical grasp of music (though he was not in any way original as a composer himself), and Haydn evidently appreciated his suggestions, accepting many of them. (The Baron had done exactly the same thing two years earlier with the text for *The Creation.*)

Over the years van Swieten's libretto has come in for a good deal of criticism. Its very first critic—and perhaps most damning—was the composer himself. On several occasions Haydn expressed concern at distinctly prosaic elements in the text, such as the platitudinous praise of industrious activity at the beginning of "Autumn." He told his biographer Griesinger that "he had been an industrious man all his life, but it had never occurred to him to set industry to music." More problematic though were the many picturesque images that van Swieten wanted Haydn to "illustrate" with music. The composer spoke rather bitterly about this on several occasions, particularly highlighting a passage of croaking frogs as "*französischer Quark*" ("Frenchified trash")—"French" probably because the Baron produced a passage from an opera by Grétry that contained this effect, in the hope that Haydn would imitate it. Haydn's remark was actually quoted in a review of *The Seasons* and led to some coolness between the composer and his aristocratic librettist.

Despite Haydn's disclaimers, it is hard to believe that he was entirely sincere in his complaints about the opportunities the text gave him to demonstrate his genius at "*Thonmalerei*" ("tone-painting"), as this technique was called in his day. For one thing, Haydn had eagerly grasped every opportunity that had been offered in *The Creation* for such illustration, from the roar of "the tawny lion" to the delicacy of "the light and flaky snow." The examples of tone-painting in *The Seasons* are no less delightful and imagi-



Baron Gottfried van Swieten (1730-1803)

native. But some critics had objected to the whole idea; they had lamented the pictorial touches in *The Creation* as imperfections in what was, in all other respects, a masterpiece. I suspect Haydn's public comment about the frogs in *The Seasons* was more an attempt to disarm the critics—"See? Haydn doesn't *really* like them either!"—than a reflection of his own deeply felt sentiments. Haydn's art had always managed to tread a fine line between abstraction and concreteness, nowhere more delightfully than in the two great oratorios.

It is clear, in any case, that Haydn had a great deal of trouble composing *The Seasons*. He had never been a fast composer. The astonishing fluency of a Mozart, who could write an entire symphony in four days when necessary, was not his. He thought long and hard how to treat the various sections, from the largest scale of the piece down to the smallest detail. No doubt he sketched and reworked his ideas at least as much as he had with *The Creation*, though fewer sketches actually survive to document the process. Moreover, Haydn was now four years older than he had been when composing *The Creation*, and he was frequently sick. Yet he was clearly determined to compose a work that could stand next to *The Creation*, then widely regarded as the greatest single piece of music ever written.

Despite Haydn's claims that he drove himself almost past bearing in his work on *The Seasons*, to the detriment of his health, the completed work provides a remarkable summation of the past even as it anticipates the future. *The Seasons* may lack the simple narrative thrust of *The Creation* and the elevated poetic diction derived from Genesis and *Paradise Lost*, but Haydn's music is, without question, rich compensation. Where *The Creation* told a linear tale, moving straight from God's summoning of the first light to Adam and Eve in the garden, *The Seasons* provides a series of largely unrelated



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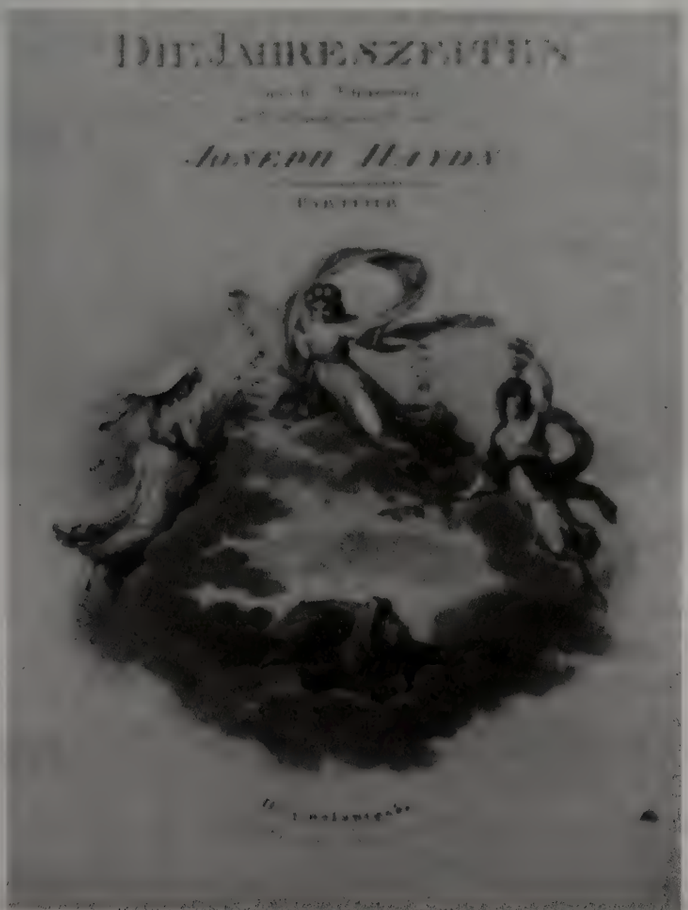
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genre scenes and moralizing commentary, divided into four sections, each with its own particular character. The musical numbers that make up these diverse types of music are all fairly short, but Haydn carefully balanced them for contrast and assembled them into coherent larger groupings.

The libretto for *The Seasons* encompasses an entire year. It is both a literal calendar year with all the activities that entails in country life and, less obviously, a metaphorical representation of the span of human life. Appropriately, Haydn's music is wonderfully inclusive, ranging in style from severe contrapuntal elaboration to light melodies infused with the character of folk tunes. There is bright music designed to accompany dancing and drinking, languorous music for the heat of summer, vigorous music for the rollicking sounds of the hunt (reflecting Haydn's own experiences following the hounds during his younger days in Esterházy service). His imagination remained at top form in the invention of musical analogues to the natural world, in the use of expressive orchestral colors to create mood, in the varied solutions to the problems of form.

Spring

Each of the four sections begins with an orchestral tone-painting. *Spring* opens with an impressive depiction of the transition from winter's cold and chill to the joys of the gentler season. The first four bars of the score offer an astonishingly stark representation of the winter through four descending notes, ending in a bare open fifth. The bulk of this introduction is a first-movement sonata form in G minor (with the more delicate secondary theme in B-flat suggesting perhaps the "light and flaky snow"), but the recapitulation leads to an extended, inconclusive ending, with gradual lightening of the



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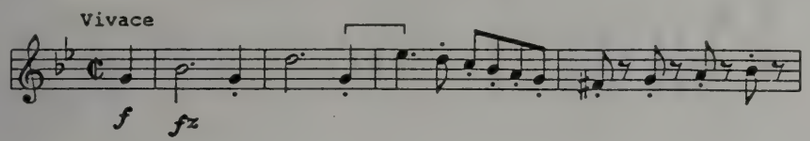
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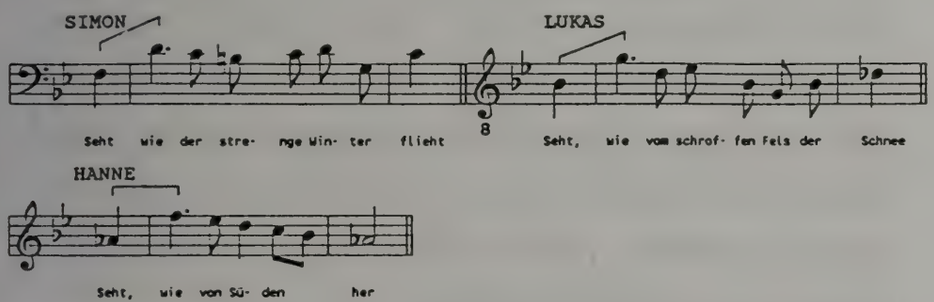
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orchestration and a turn toward the major mode. Here the three solo voices enter, symbolically moving from the lowest in pitch (bass) to the highest (soprano) as the darkness of winter yields to the approach of spring. One tiny melodic detail helps confirm the brightness of the new season. At the beginning of the orchestral introduction, the main theme included a prominent upward leap of a minor sixth, which strongly reinforces the sense of the minor key:



Each of the three soloists begins with an upward leap of a sixth, but the interval is a half-step larger, a *major* sixth, creating a corresponding sense of expansiveness:



This introductory movement leads directly to No. 2, the opening chorus, its proper completion, where the new season is welcomed by the chorus in the major mode anticipated since the soloists first entered.

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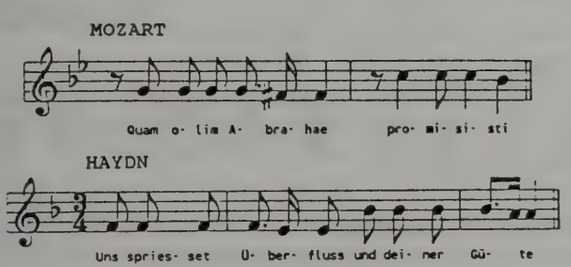
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The business of springtime, of course, is planting. As Thomson described it,

> Joyous th'impatient Husbandman perceives
> Relenting Nature, and his lusty Steers
> Drives from their Stalls, to where the well-us'd Plow
> Lies in the Furrow loosen'd from the Frost.
> There, unrefusing to the harness'd Yoke,
> They lend their Shoulder, and begin their Toil,
> Chear'd by the simple Song, and soaring Lark.

Van Swieten's libretto turns the husbandman's "simple Song" into whistling as he plows. He suggested that at this point Haydn should introduce an aria from a popular current opera (much as Mozart did in a scene in *Don Giovanni*). Haydn rejected the proposal in its literal sense, but accepted it in spirit. Evidently his farmer prefers symphony concerts to operatic performances. The music he whistles at work comes from one of the most famous of all Haydn's compositions, the *Surprise* Symphony. The result is a pure delight, justifiably one of the most popular numbers in the entire score.

The prayer that follows soon after (No. 6) is a heartfelt expression of thanks for the blessings of the new season. Haydn offers fresh combinations of performers here with the three soloists joining the chorus, itself heard as a four-part mixed ensemble but also with just the women's voices for a particularly bright sonority. This leads into a fugato that can hardly be anything but an homage to Mozart, quoting as it does a passage in his *Requiem*.



After a recitative, *Spring* closes with a large-scale number, a general expression of joy in the season and praise to God. The opening section, in A major, is almost operatic in its structure, and contains the first of those delightful tone-paintings that show the

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leaping of the young lambs, the fluttering of the fish, the swarming of the bees. The biggest surprise here, though, is the sudden change of key for the final section. This was, in fact, one of van Swieten's suggestions to the composer: "I think that a key remarkably different from that of the preceding Song of Joy would create a good effect and would greatly bring into prominence the solemn and devotional aspect of the [choral] cry." Haydn agreed, and lifted the music from A to B-flat for the invocations to God and the powerful closing fugue.

Summer

Summer begins with the early light of pre-dawn, a brief orchestral passage introducing the soloists, who describe the transition from night to day. The oboe offers its interpretation of "the day's herald" crowing at the approach of sunrise, calling the farmer to his work. The horn call of No. 10 begins with the actual notes used as a summons in Austrian villages at dawn to call the peasants to their fields. Now Haydn presents a full-scale musical depiction of the sunrise (No. 11), a daunting prospect because he was competing with one of his own most famous inspirations, the great first sunrise in *The Creation*. The mood here, though, is rather different, because this sunrise is a familiar though welcome sight to the folk of the countryside, and they hail its appearance and rejoice in a taxing exhibition of vocal display.

To express the dispiriting heat of a midsummer's day, Haydn composes a sequence of movements in slow tempos (a challenge he had already met with astonishing invention in *The Seven Last Words*). But at the end of the day, the soprano feels new vigor following lassitude (No. 15). Suddenly a summer storm comes on. Storm scenes have been part of dramatic music for centuries, but the conventions of representing them change rapidly with the change of musical style. Haydn scholar H.C. Robbins Landon considers No. 17 to be the first "modern" storm scene—"that is, the first to use a really large orchestra and to make it evoke the terrors of thunder and lightning." In this respect, Haydn anticipates Beethoven's *Pastoral* Symphony, Berlioz, Wagner, and many other later composers. With the power of the storm finally spent, the countryside comes to life again in the sounds of nature—the quail calling its mate, the chirping of crickets,



The Redoutensaal in Vienna, where the first public performance of "The Seasons" took place on May 29, 1801



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the song of the frogs (this is the specific passage that Haydn referred to as "Frenchified trash"). It is already evening, and the country folk look forward to the benison of "sweet slumber."

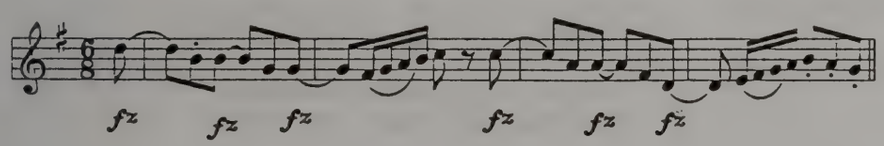
Autumn

In some respects, *Autumn* is the most conventional part of *The Seasons*, though it contains some astonishingly fresh music. The introduction, though supposed to represent "the farmer's satisfaction at the rich harvest," is an old-fashioned movement in the dotted style of the French Overture, scored in the manner of Haydn's works of thirty years earlier. This leads to Haydn's setting of the sententious text in praise of Industry. However cut-and-dried the composer may have found the words, he nonetheless produced a massive and powerful number, closing in a grand fugue.

Now that the harvest is in, we turn to lighter occupations—first a humorous love duet, in which Lukas extols the natural beauty of the healthy-cheeked country girls as opposed to the heavily painted faces of those who live in town. It could come straight from one of Haydn's own comic operas.

Then we turn to the hunt. Simon describes the hound on the scent, as the orchestra depicts the animal's excitement and frenzy when the trail is hot. Twice the tempo of the racing string parts speeds up, only to come to a sudden halt as the dog points "still as a stone." The bird's attempt to escape, the hunter's shot, and the bird's plummet to the ground are depicted in astonishingly graphic music reflecting Haydn's own pleasure in hunting. This is followed by a still grander hunt, a full-scale mounted chase, with horn calls and "tally-hos." Back in the 1760s, Haydn and his orchestra had greeted the returning Esterházy hunters with his Symphony No. 31, *With the Horn Signal*. Here he vividly relives the memories of his youth in music that is fresh and vital, with a truly magnificent sonority from his orchestra, led by four horns.

This section of the work closes with an extended, complicated, richly detailed party scene of dancing and drinking, building to a wonderfully crazy "drunken" fugue, in which the singers can't seem to find the beat—



—building to a final drunken toast.

Winter

Following hard on the heels of the C major drinking scene, the dark C minor chord that opens *Winter* is sombre indeed. Here we reach the greatest heights, the most profound passages in *The Seasons*, for Haydn, in his seventieth year, could not fail to be aware that winter is also a metaphor for human mortality. This is not to say that Haydn's music is gloomy throughout; that would be inconceivable. But this section of the score contains a number of touching farewells, beginning with Hanne's cavatina describing the failing light and the "black nights of long duration." The music of this short number scarcely moves out of the tonic, thus highlighting the chromatic excursions that do occur. And the way the last two words—"long duration"—are extended by the soprano prefigures that longest and darkest of nights that comes at the end of life. Lukas's recitative ranges widely in harmony, then prepares for his ensuing aria. This is a dramatic description in E minor of a traveler lost in winter's darkness who "suddenly" sees a distant light and finds a refuge from the storm (the aria closes with a brilliant passage in E major). The three soloists describe the simple cottage in an accompanied recita-

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tive introducing (in the orchestra) the rolling sound of the spinning wheel. The musical metaphor provides a direct link to Hanne's spinning song, which uses a text borrowed from Gottfried August Bürger. Next comes a bit of storytelling around the hearth, a narrative song telling an old tale (familiar from several folk traditions) of a young nobleman who tries to seduce a country girl but who loses his horse to her when she tricks him into dismounting and distracts his attention.

Now Simon draws the explicit comparison between winter and the "winter of life"; we can almost hear the voice of Haydn himself lamenting that his spring has faded away. Still more touching is the ensuing passage, in which he pays homage to his deceased friend and colleague Mozart, whose death, at half Haydn's age, came as a great shock to the older man. Here—as Simon sings the words "exhausted [is] your summer's strength"—Haydn makes unmistakable reference to the slow movement of Mozart's great G minor symphony, K.550, which is in the same key. This act of affection and respect typifies Haydn's warm-heartedness. The aria ends on a long-held note in the voice (appropriately singing the word "*bleibt*," "remains"). The bulk of the orchestra drops out, and Simon has a few bars of simple recitative to introduce the final chorus. This last number of Haydn's score brings *The Seasons* to a close in a C major blaze of high horns and trumpets, intertwining the three soloists and the chorus (now divided into a double chorus) with emphatic and powerful orchestral backing to express the closing moral message.

The Seasons was enormously popular for a time, but it has long since taken second place after *The Creation*. It may lack the simple dramatic thrust of the earlier score. It may be somewhat less even in musical quality, more disparate in style. Van Swieten's heavy attempts at moralizing may make certain passages quaint. It may have been a real drain on Haydn's energy and health; after this work he completed only two further large compositions, both settings of the Mass, in the remaining eight years of his life. Still, in spite of all that, *The Seasons* contains much of the best of Haydn. It demonstrates once again his joyous love of life and of the natural world, his never-failing musical inventiveness, and—above all—his deep humanity.

—Steven Ledbetter

Text and translation begin on page 34.


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Jens Peter Larsen's excellent Haydn article in The New Grove (with work-list and bibliography by Georg Feder) has been reprinted separately (Norton paperback). Rosemary Hughes's *Haydn* in the Master Musicians series (Littlefield paperback) is a first-rate short introduction. The longest study (hardly an introduction!) is H.C. Robbins Landon's mammoth, five-volume *Haydn: Chronology and Works* (Indiana); it will be forever an indispensable reference work, though its sheer bulk and the author's tendency to include just about everything higgledy-piggledy make it rather hard to digest. His treatment of the composition and reception of *The Seasons*, in Volume 5, is almost a small book in itself. Highly recommended, though much more technically detailed, is *Haydn Studies*, edited by Jens Peter Larsen, Howard Serwer, and James Webster (Norton); this contains the scholarly papers and panel discussions held at an international festival-conference devoted to Haydn, at which most of the burning issues of Haydn research were at least aired if not entirely resolved. No consideration of Haydn should omit Charles Rosen's brilliant study *The Classical Style* (Norton paperback). Two recent books cut a significant swathe across a substantial part of Haydn's work, ranging far beyond the limited field implied in their titles. James Webster's *Haydn's "Farewell" Symphony and the Idea of Classical Style* (Cambridge) devotes about one-third of its length to a detailed appreciation of the *Farewell* Symphony and the remainder of the book to its implications for cyclic organization throughout Haydn's work. Elaine R. Sisman's brand-new book, *Haydn and the Classical Variation* (Harvard), offers a thorough treatment of one of Haydn's most fundamental procedures.

Good news for lovers of *The Seasons* is the reissue on mid-line compact disc of a superb reading by Karl Böhm with the Vienna Symphony; Gundula Janowitz, Peter Schreier, and Martti Talvela are the soloists with the Wiener Singverein (Deutsche Grammophon Galleria, two discs). Another stylish and characterful performance is that by Neville Marriner and the Academy of St. Martin in the Fields, with Edith Mathis, Siegfried Jerusalem, and Dietrich Fischer-Dieskau (Philips, two discs). Splendidly performed and recorded, but not as charming as either of the foregoing, is Herbert von Karajan's reading with the Berlin Philharmonic, the chorus of the Deutsche Oper Berlin, and soloists Gundula Janowitz, Werner Hollweg, and Walter Berry (Angel, two discs). For a splendid version with historical instruments, the clear choice is John Eliot Gardiner with his English Baroque Soloists and Monteverdi Choir, and soloists Barbara Bonney, Anthony Rolfe Johnson, and Andreas Schmidt (Deutsche Grammophon, two discs).

—S.L.

DIE JAHRESZEITEN (THE SEASONS)

Text by Gottfried van Swieten
after the poem by James Thomson

PART I: SPRING

1. Introduction and Recitative

(The Introduction depicts the passage from winter to spring.)

SIMON

Seht, wie der strenge Winter flieht!
Zum fernen Pole zieht er hin.
Ihm folgt auf seinen Ruf der wilden
Stürme brausend Heer mit
grässlichem Geheul.

See how harsh winter flees!
He withdraws to the distant pole.
At his summons, the roaring crowd of
wild storms follows with fearful roaring.

LUKAS

Seht, wie vom schroffen Fels
der Schnee in trüben Strömen sich
ergiesst!

See how, from the rugged cliffs,
the snow melts into turbid streams.

HANNE

Seht, wie von Süden her,
durch laue Winde sanft gelockt,
der Frühlingsbote streicht!

See how, from the south,
gently lured by mild breezes,
comes the messenger of spring!

2. Chorus of Countryfolk

CHORUS

Komm, holder Lenz!
Des Himmels Gabe, komm,
aus ihrem Todesschlaf erwecke die
Natur!

Come, sweet spring!
Gift of heaven, come!
From her sleep of death awaken Nature!

Es nahet sich der holde Lenz,
schon fühlen wir den linden Hauch,
bald lebet alles wieder auf.
Frohlocket ja nicht allzufrüh,
oft schleicht, in Nebel eingehüllt,

Sweet spring draws near,
already we feel her gentle breath,
soon everything springs to life again.
Do not rejoice all too soon,
for often, wrapped in mists,

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der Winter wohl zurück
und streut auf Blüt und Keim sein starres Gift.
Komm, holder Lenz! Des Himmels Gabe, komm,
auf unsre Fluren senke dich,
o komm und weile länger nicht!
O komm, komm, komm!

winter creeps back again
and strews on blossom and bud his rigid poison.
Come, sweet spring! Gift of heaven, come!
Descend to our fields,
come, delay no longer!
Come, come, come!

3. Recitative

SIMON

Vom Widder strahlet jetzt die helle Sonn auf uns herab. Nun weichen Frost und Dampf, und schweben laue Dünst umher; der Erde Busen ist gelöst; erheitert ist die Luft.

From Aries now the bright sun shines down on us. Now frost and mist give way, and gentle vapors hover around; the earth's bosom is unbound, the air made cheerful.

4. Aria

SIMON

Schon eilet froh der Ackermann
zur Arbeit auf das Feld,
in langen Furchen schreitet er
dem Pfluge flötend nach.
In abgemessnem Gange dann
wirft er den Samen aus,
den birgt der Acker treu und reift
ihn bald zur goldnen Frucht.

Already the husbandman cheerfully
hastens to his work in the field,
striding in the long furrows
behind his plow, whistling.
Then with measured step
he casts the seed,
which the soil faithfully conceals
And nurtures it to golden fruit.

5. Recitative

LUKAS

Der Landmann hat sein Werk vollbracht,
und weder Müh noch Fleiss gespart;
den Lohn erwartet er aus Händen der Natur, und fleht darum den Himmel an.

The farmer has finished his work,
sparing neither toil nor industry;
he looks for his reward from the hands of Nature, and prays for it to heaven.

6. Trio and Chorus—Prayer

LUKAS, CHORUS

Sei nun gnädig, milder Himmel!
Öffne dich und träufe Segen
über unser Land herab!

Be gracious now, kindly Heaven!
Open, and pour forth blessings
down upon our land!

LUKAS

Lass deinen Tau die Erde wässern!

Let your dew water the earth!

SIMON

Lass Regenguss die Furchen tränken!

Let downpours drench the furrows!

HANNE

Lass deine Lüfte wehen sanft,
lass deine Sonne scheinen hell!

May your breezes blow gently,
may your sun shine brightly!

SOLOISTS, CHORUS

Uns spriesset Überfluss alsdann,
und deiner Güte Dank und Ruhm.

An abundance springs up for us;
thanks and praise for your goodness.

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7. Recitative

HANNE

Erhört ist unser Flehn, der laue West
erwärmt und füllt die Luft
mit feuchten Dünsten an.
Sie häufen sich; nun fallen sie
und giessen in der Erde Schoss
den Schmuck und Reichtum der Natur.

Our prayer is heard; the gentle west
wind warms and fills the air
with moist vapors.
They pile up; now they fall
and pour into the lap of earth
the beauty and richness of Nature.

8. Song of Joy, with alternating chorus of young people

SOLOISTS, CHORUS

O wie lieblich ist der Anblick
der Gefilde jetzt!
Kommt, ihr Mädchen, lasst uns wallen
auf der bunten Flur.

Oh, how lovely is the sight
of the countryside now!
Come, girls, let us wander
in the colorful fields.

Kommt, ihr Bursche, lasst uns wallen
zu dem grünen Hain.
Seht die Lilie, seht die Rose,
seht die Blumen all!

Come, lads, let us wander
to the green woods.
See the lilies, see the roses,
see all the flowers!

Seht die Auen, seht die Wiesen,
seht die Felder all!
Seht die Erde, seht die Wasser,
seht die helle Luft!

See the pastures, see the meadows,
see all the fields!
See the earth, see the water,
see the clear air!

Alles lebet, alles schwebet,
alles reget sich.
Seht die Lämmer, wie sie springen!
Seht die Fische, welch Gewimmel!

Everything lives, everything moves,
everything bestirs itself.
See the lambs—how they leap!
See the fish—what a multitude!

Seht die Bienen, wie sie schwärmen!
Seht die Vögel, welch Geflatter!
Welche Freude, welche Wonne,
schwellet unser Herz!

See the bees—how they swarm!
See the birds—what a fluttering!
What joy, what rapture
swells our hearts!

Süsse Triebe, sanfte Reize
heben unsre Brust!
Was ihr fühlet, was euch reizet,
ist des Schöpfers Hauch.

Sweet desires, gentle impulses
exalt our hearts!
What you feel, what arouses you,
is the Creator's breath.

Lasst uns ehren, lasst uns loben,
lasst uns preisen ihn!
Lasst erschallen, ihn zu danken,
eure Stimmen hoch!

Let us honor him, glorify him,
praise him!
To thank him, let your voices
resound on high!

Ewiger, mächtiger, gütiger Gott!
Von deinem Segensmahle
hast du gelabet uns.
Vom Strome deine Freuden
hast du getränket uns.
Ehre, Lob und Preis sei dir,
ewiger, mächtiger, gütiger Gott!

Everlasting, mighty, gracious God!
From your feast of blessing
you have restored us.
From the stream of your joys
you have given us to drink.
Honor, glory, and praise be unto you,
everlasting, mighty, gracious God!

Please turn the page quietly.

PART II: SUMMER

9. Introduction and Recitative

(The Introduction depicts dawn.)

LUKAS

In grauem Schleier rückt heran	In a gray veil, the gentle light of
das sanfte Morgenlicht; mit lahmen	dawn approaches; with faltering
Schritten weicht vor ihm die träge	steps the sluggish night retreats
Nacht zurück. Zu düstren Höhlen	before it. To dark caverns flees the blind
flieht der Leichenvögel blinde Schar;	flock of funeral birds;
ihr dumpfer Klageton beklemmt	their gloomy note no more oppresses
das bange Herz nicht mehr.	the fearful heart.

SIMON

Des Tages Herold meldet sich;	The day's herald announces himself;
mit scharfem Laute rufet er zu neuer Tätigkeit	with shrill tones he summons to new
den ausgeruhten Landmann auf.	activity the rested farmer.

10. Aria and Recitative

SIMON

Der muntre Hirt versammelt nun	The cheerful shepherd now gathers
die frohen Herden um sich her;	his happy flocks around him;
zur fetten Weid auf grünen Höhn	to rich pastures on green heights
treibet er sie langsam fort.	he slowly drives them forth.
Nach Osten blickend steht er dann,	Then he stands looking to the east,

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auf seinem Stabe hingelehnt,	leaning on his staff,
zu sehn den ersten Sonnenstrahl,	to see the first ray of the sun,
welchem er entgegen harrt.	which he is awaiting.

HANNE

Die Morgenröte bricht hervor,	The rosy dawn breaks forth;
wie Rauch verflieget das leichte Gewölk.	like smoke the thin clouds disperse.
Der Himmel pranget im hellen Azur,	The heavens shine in bright azure,
der Berge Gipfel im feurigen Gold.	the mountaintops in fiery gold.

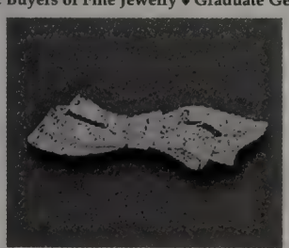
11. Trio and Chorus

SOLOISTS, CHORUS

Sie steigt herauf, die Sonne,	It rises now, the sun,
sie steigt, sie naht, sie kommt,	it rises, draws near, it comes,
sie strahlt, sie scheint!	it beams, it shines!
Sie scheint in herrlicher Pracht,	It shines in magnificent splendor,
in flammender Majestät!	in flaming majesty!
Heil! o Sonne, Heil!	Hail, O sun, hail!
des Lichts und Lebens Quelle,	Hail! Source of light and life,
o du, des Weltalls Seel und Aug,	O thou, soul and eye of the universe,
der Gottheit schönstes Bild!	fairest image of the Godhead!
Dich grüssen dankbar wir!	Thankfully we greet thee!
Wer spricht sie aus, die Freuden alle,	Who can express all the joys
die deine Huld in uns erweckt?	that thy grace awakens in us?
Wer zählet sie, die Segen alle,	Who can count all the blessings
die deine Mild' auf uns ergiesst?	that thy kindness pours out on us?
Die Freuden! O wer spricht sie aus?	The joys, who can express them?
Die Segen! O wer zählet sie!	The blessings, who can count them?
Dir danken wir, was uns ergötzt,	We thank thee for what delights us,
Dir danken wir, was uns belebt.	We thank thee for what revives us.
Dir danken wir, was uns erhält.	We thank thee for what sustains us.
Dem Schöpfer aber danken wir,	But we thank the Creator
was deine Kraft vermag.	for what thy power permits us.
Dir jauchzen alle Stimmen,	For you all voices rejoice,
dir jauchzet die Natur.	for you Nature rejoices.

Please turn the page quietly.

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12. Recitative

SIMON

Nun regt und bewegt sich alles umher;
ein buntes Gewühl bedecket die Flur.
Dem braunen Schnitter neiget sich
der Saaten wallende Flut; die Sense
blitzt, da sinkt das Korn; doch
steht es bald und aufgehäuft
in festen Garben wieder da.

Now everything around stirs and moves;
a colorful throng decks the field.
Before the brown reaper the waving
flood of corn bows down; the scythe
flashes, the grain falls; yet soon
it stands, heaped up again
in tight sheaves.

LUKAS

Die Mittagssonne brennet jetzt
in voller Glut, und giesst durch die
entwölkte Luft ihr mächtiges Feuer in
Strömen hinab.
Ob den gesengten Flächen schwebt,
im niedern Qualm, ein blendend Meer
von Licht und Widerschein.

The midday sun now burns
at full glow, and through the
cloudless sky a mighty blaze pours
streaming down.
Above the scorched plain there floats,
in low-lying mists, a dazzling sea
of light and reflection.

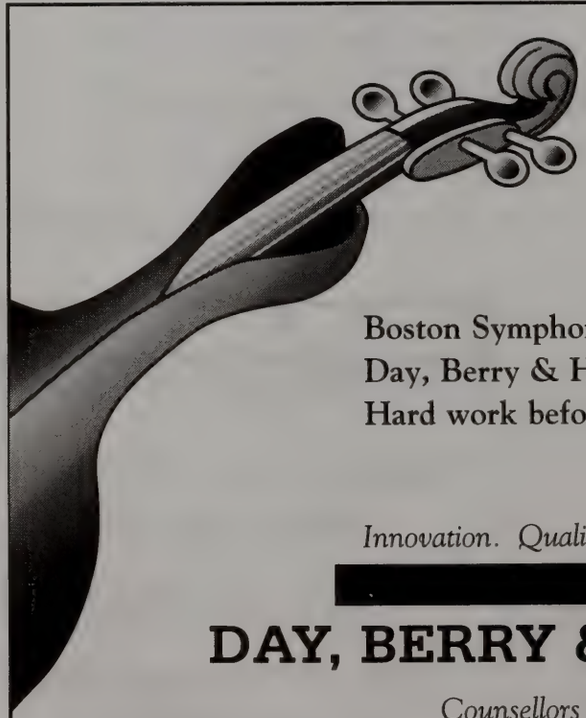
13. Cavatina

LUKAS

Dem Druck erlieget die Natur,
Welke Blumen, dürre Wiesen,
trockne Quellen,
alles zeigt der Hitze Wut,
und kraftlos schmechten Mensch und
Tier
am Boden hingestreckt.

Nature succumbs to the burden,
withered flowers, arid meadows,
dry springs,
everything reveals the heat's fury,
man and beast languish, without strength,

stretched out on the ground.



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14. Recitative

HANNE

Willkommen jetzt, o dunkler Hain,
wo der bejahrten Eiche Dach
den kühlenden Schirm gewährt,
und wo der schlanken Espe Laub
mit leisem Gelispel rauscht!
Am weichen Moose rieselt da
in heller Flut der Bach,
und fröhlich summend irrt und wirrt
die bunte Sonnenbrut.
Den Kräuter reinen Balsamduft
verbreitet Zephirs Hauch,
und aus dem nahen Busche tönt
des jungen Schäfers Rohr.

Welcome now, dark grove,
where the canopy of ancient oaks
affords us cooling shelter,
and where the slender aspen's leaves
rustle with hushed murmuring!
On soft moss the brook trickles there
in sparking flow,
and, humming cheerfully, the sun's bright
brood twists and turns about.
Zephyr's breath spreads abroad
the pure balsam scent of plants,
and from the nearby thicket,
the young shepherd's reed sounds.

15. Aria

HANNE

Welche Labung für die Sinne!
Welch' Erholung für das Herz!
Jeden Aderzweig durchströmet,
und in jeder Nerve bebt
erquickendes Gefühl.
Die Seele wachet auf
zum reizenden Genuss,
und neue Kraft erhebt
durch milden Drang die Brust.

What comfort for the senses!
What refreshment for the heart!
Every vein is flowing,
and in every nerve now beats
a reviving sensation.
The soul awakens
to delicious pleasure
and new strength lifts
the breast with gentle impulse.

16. Recitative

SIMON

O seht! Es steiget in der schwülen
Luft am hohen Saume des Gebirgs
von Dampf und Dunst ein fahler
Nebel auf.
Empor gedrängt, dehnt er sich aus,
und hüllet bald den Himmelsraum
in schwarzes Dunkel ein.

Look! There rises in the sultry
air by the high mountain border
a pale cloud of mist and vapor.
Pressed upward, it stretches out
and soon envelops the entire sky
in black darkness.

LUKAS

Hört, wie vom Tal ein dumpf Gebrüll
den wilden Sturm verkündt!
Seht, wie von Unheil schwer,
die finstre Wolke langsam zieht,
und drohend auf die Ebne sinkt!

Hear how from the valley a muffled
roar announces the wild storm!
See how, heavy with trouble,
the dark cloud moves slowly,
and sinks menacingly to the plain!

HANNE

In banger Ahnung stockt das Leben
der Natur. Kein Tier, kein Blatt
beweget sich, und Todesstille herrschet
umher.

In fearful anticipation all nature
stands still. No animal, no leaf
moves, and deathly stillness prevails all
around.

Please turn the page quietly.

17. Chorus

CHORUS

Ach, das Ungewitter naht!	Ah, the thunderstorm draws near!
Hilf uns, Himmel!	Help us, Heaven!
O wie der Donner rollt!	Oh, how the thunder rolls!
O wie die Winde toben!	Oh, how the winds rampage!
Wo fliehn wir hin?	Whither shall we flee?
Flammende Blitze durchwühlen die Luft,	Lightning flashes rend the air,
von zackigen Keilen berstet die Wolke,	the cloud bursts with jagged thunderbolts,
und Güsse stürzen herab.	and torrents plunge downward.
Wo ist Rettung?	Where is salvation?
Wütend rast der Sturm.	Violently the storm rages.
Himmel hilf uns!	Heaven help us!
Der weite Himmel entbrennt.	The expanse of sky catches fire.
Weh uns Armen!	Woe to us wretches!

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Schmetternd krachen, Schlag auf Schlag,	Stroke on stroke, crashing,
die schweren Donner fürchterlich,	the heavy thunder cracks terribly.
Erschüttert wankt die Erde	Shaken, the earth reels,
bis in des Meeres Grund.	down to the bottom of the sea.

18. Trio and Chorus

LUKAS

Die düstren Wolken trennen sich,	The dark clouds divide,
gestillet ist der Stürme Wut.	the storm's wrath is stilled.

HANNE

Vor ihrem Untergange	Before setting
blickt noch die Sonn empor,	the sun looks out once more,
und von dem letzten Strahle	and from its last rays
glänzt mit Perlenschmuck geziert die Flur.	the meadow sparkles, adorned with pearls.

SIMON

Zum lang gewohnten Stalle kehrt	To long-familiar stall,
gesättigt und erfrischt	nourished and refreshed,
das fette Rind zurück.	the fat cattle return.

LUKAS

Dem Gatten ruft die Wachtel schon.	Already the quail calls its mate.

HANNE

Im Grase zirpt die Grille froh.	In the grass the cricket chirps merrily.

SIMON

Und aus dem Sumpfe quakt der Frosch.	And from the marsh, the frog croaks.

SOLOISTS

Die Abendglocke tönt.	The evening bell tolls.
Von oben winkt der helle Stern	From on high the bright star shines
und ladet uns zur sanften Ruh.	and invites us to gentle rest.

CHORUS

Mädchen, Bursche, Weiber, kommt!	Girls, lads, women, come!
Unser wartet süsser Schlaf,	Sweet sleep awaits us,
wie reines Herz, gesunder Leib	as pure heart, healthy body,
und Tagesarbeit ihn gewährt.	and daily labor assure them.
Wir gehn, wir gehn, wir folgen euch!	We go, we go, we'll follow you!
Die Abendglocke hat getönt,	The evening bell has tolled.
von oben winkt der helle Stern	From on high the bright star shines
und ladet uns zur sanften Ruh.	and invites us to gentle rest.

INTERMISSION

PART III: AUTUMN

19. Introduction and Recitative

(The Introduction depicts the farmer's satisfaction at the abundant harvest.)

HANNE

Was durch seine Blüte
der Lenz zuerst versprach,
was durch seine Wärme der Sommer
reifen hiess, zeigt der Herbst
in Fülle dem frohen Landmann jetzt.

All that spring once promised
in its blossoms,
all that summer made mature through
its warmth, the autumn now reveals in
fullness to the happy country man.

LUKAS

Den reichen Vorrat fährt er nun
auf hochbeladnen Wagen ein.
Kaum fasst der weiten Scheune Raum,
was ihm sein Feld hervorgebracht.

The rich harvest he now brings in
on high-laden wagons.
The broad storerooms scarcely hold
what his field has produced.

SIMON

Sein heitres Auge blickt umher,
es misst den aufgetürmten Segen ab,
und Freude strömt in seine Brust.

His cheerful eye looks round,
measuring off the piled-up harvest,
and joy streams in his heart.

[NOTE: The following number is omitted at these concerts.]

20. Trio with Chorus

SIMON

So lohnet die Natur den Fleiss;
ihn ruft, ihn lacht sie an,
ihn muntert sie durch Hoffnung auf,
ihm steht sie willig bei;
ihm wirket sie mit voller Kraft.

Thus Nature rewards Industry;
she summons it, smiles upon it,
bolsters it with hope,
and stands by it willingly;
she works on it with her full strength.



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HANNE, LUKAS

Von dir, o Fleiss, kommt alles Heil.
From thee, O Industry, come all good things:

Die Hütte, die uns schirmt,
die Wolle, die uns deckt,
die Speise, die uns nährt,
ist deine Gab', ist dein Geschenk.

The hut that protects us,
the wool that covers us,
the food that nourishes us,
is your gift and your bounty.

HANNE, LUKAS, SIMON

O Fleiss, o edler Fleiss!
Von dir kommt alles Heil.

Industry, O noble Industry!
From thee come all good things.

HANNE

Du flössest Tugend ein,
und rohe Sitten milderst du.

You cause virtue to flow in,
and you soften uncouth manners.

LUKAS

Du wehrest Laster ab
und reinigest der Menschen Herz.

You avert blasphemy
and purify the human heart.

SIMON

Du stärkest Mut und Sinn
zum Guten und zu jeder Pflicht.

You strengthen courage and inclination
toward the good and to each duty.

SOLOISTS, CHORUS

O Fleiss, von dir, o Fleiss, kommt alles Heil.
Die Hütte, die uns schirmt,
die Wolle, die uns deckt,
die Speise, die uns nährt,
ist deine Gab', ist dein Geschenk.

From thee, o Industry, come all good things:
The hut that protects us,
the wool that covers us,
the food that nourishes us,
is your gift and your bounty.

21. Recitative

HANNE

Seht, wie zum Haselbusche dort
die rasche Jugend eilt!
An jedem Aste schwinget sich
der Kleinen lose Schar,
und der bewegten Staud' entstürzt
gleich Hagelschau'r die lock're Frucht.

Lo, how to the hazel bush there
the speedy boys hasten.
On every branch the merry troops
of youngsters are swinging,
and from the shaken bushes falls,
like a shower of hail, the ripened fruit.

SIMON

Hier klimmt der junge Bau'r
den hohen Stamm entlang,
die Leiter flink hinauf.
Vom Wipfel, der ihn deckt,
sieht er sein Liebchen nahn,
und ihrem Tritt entgegen
fliegt dann in trautem Scherze
die runde Nuss herab.

Here the young farmer climbs
the high trunk's length,
up the ladder briskly.
From the top, which conceals him,
he sees his sweetheart drawing near,
and in her direction
there flies, in tender jest,
a round nut.

LUKAS

Im Garten stehn um jeden Baum
die Mädchen gross und klein,
dem Obste, das sie klauben,
an frischer Farbe gleich.

In the garden, around each tree,
stand the girls, big and little,
fresh-colored, just like the fruits
that they are gathering.

Please turn the page quietly.

22. Duet

LUKAS

Ihr Schönen aus der Stadt, kommt her!	You pretty city girls, come here!
Blickt an die Tochter der Natur,	Behold the daughter of Nature,
die wieder Putz noch Schminke ziert.	using neither ornament nor rouge.
Da seht mein Hannchen, seht!	Behold there my little Hanne!
Ihr blüht Gesundheit auf den Wangen;	Good health blossoms on her cheek;
im Auge lacht Zufriedenheit,	contentment laughs from her eye,
und aus dem Munde spricht das Herz,	and her lips tell her heart's words,
wenn sie mir Liebe schwört.	when she avows her love to me.

HANNE

Ihr Herrchen süss und fein, bleibt weg!	You fine, sweet gentlemen, away!
Hier schwinden eure Künste ganz,	Here your arts are utterly useless,
und glatte Worte wirken nicht;	and smooth words have no effect;
man gibt euch kein Gehör.	we pay them no heed.
Nicht Gold, nicht Pracht kann uns verblenden,	Neither gold nor finery can dazzle us,
ein redlich Herz ist, was uns rührt;	an honest heart is what touches us;
und meine Wünsche sind erfüllt,	and my wishes are fulfilled
wenn treu mir Lukas ist.	if my Lukas is true to me.

LUKAS

Blätter fallen ab,	Leaves fall,
Früchte welken hin,	fruits shrivel away,
Tag und Jahr vergeh'n,	days and years may pass,
nur meine Liebe nicht.	but not my love.



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HANNE

Schöner grünt das Blatt,	The leaf shows a fairer green,
süsser schmeckt die Frucht,	the fruit tastes sweeter,
heller glänzt der Tag,	the day shines brighter
wenn deine Liebe spricht.	when your love speaks.

LUKAS, HANNE

Welch ein Glück ist treue Liebe!	What happiness is true love!
Unsre Herzen sind vereinet,	Our hearts are united,
trennen kann sie Tod allein.	death alone can divide them.

LUKAS

Liebstes Hannchen!	Dearest little Hanne!

HANNE

Bester Lukas!	Darling Lukas!

HANNE, LUKAS

Lieben und geliebet werden,	To love and be loved
ist der Freuden höchster Gipfel,	is the highest summit of joy,
ist des Lebens Wonn' und Glück!	life's rapture and bliss.

23. Recitative

SIMON

Nun zeiget das entblösste Feld	Now the denuded field shows
der ungebetnen Gäste Zahl,	the number of unbidden guests
die an den Halmen Nahrung fand	who found nourishment among the stalks
und irrend jetzt sie weitersucht.	and wander now to seek them elsewhere.
Des kleinen Raubes klaget nicht	The countryman does not lament these
der Landmann, der ihn kaum bemerkt;	small thefts; he hardly notices them.
der Übermasse wünscht er doch	He does not wish to be criticized
nicht ausgestellt zu sein.	for excessive gain.
Was ihn dagegen sichern mag,	Whatever keeps him safe from that,
sieht er als Wohltat an,	he regards as a favor,
und willig fröhnt er dann zur Jagd,	and willingly then joins the hunt,
die seinen guten Herrn ergötzt.	which gives pleasure to his good master.

24. Aria

SIMON

Seht auf die breiten Wiesen hin!	Look at the wide fields!
Seht, wie der Hund im Grase streift!	See how the hound reconnoiters in the grass,
Am Boden suchet er die Spur	seeking the scent on the ground
und geht ihr unablässig nach.	and tirelessly pursuing it.
Jetzt aber reisst Begierd' ihn fort;	now eagerness carries him away;
er horcht auf Ruf und Stimme nicht mehr;	he no longer heeds call or voice;
er eilet zu haschen—da stockt sein Lauf	he hastens to the catch—then stops running
und steht er unbewegt wie Stein.	and stands motionless as a stone.
Dem nahen Feinde zu entgehn	In order to evade his nearby enemy
erhebt der scheue Vogel sich;	the timorous bird springs up;
doch rettet ihn nicht schneller Flug.	but rapid flight does not save him.
Es blitzt, es knallt, ihn erreichet das Blei	There's a flash, a bang, and the lead hits it,
und wirft ihn tot aus der Luft herab.	and casts it down, dead, from the air.

Please turn the page quietly.

25. Recitative

LUKAS

Hier treibt ein dichter Kreis	Here a tight ring drives
die Hasen aus dem Lager auf.	the hares out of their lairs.
Von allen Seiten hin gedrängt,	Pressed on all sides,
hilft ihnen keinen Flucht.	no flight helps them.
Schon fallen sie und liegen bald	Already they fall and soon lie
in Reihen freudig hingezählt.	in rows gaily toted up.

26. Chorus of Countrymen and Hunters

MEN

Hört, hört das laute Getön,	Listen! Hear the loud tone
das dort im Walde klinget!	sounding there in the forest!

WOMEN

Welch ein lautes Getön	What a loud tone
durchklingt den ganzen Wald!	sounds through the entire forest!

ALL

Es ist der gellenden Hörner Schall,	It is the call of the shrill horns,
der gierigen Hunde Gebelle.	the baying of eager hounds.

MEN

Schon flieht der aufgesprengte Hirsch;	Already the bounding stag flees,
ihm rennen die Doggen und Reiter nach.	the hounds and riders pursuing.

ALL

Er flieht, er flieht. O wie er sich streckt!	He flees, he flees. Oh, how he stretches!
Ihm rennen die Doggen und Reiter nach.	The hounds and riders pursue him.
O wie er springt! O wie er streckt!	Oh, how he leaps, how he stretches out!
Da bricht er aus den Gesträuchen hervor	There he breaks out of the undergrowth
und läuft über Feld in das Dickicht hinein.	and races across the field into the thicket.

MEN

Jetzt hat er die Hunde getäuscht;	Now he has deceived the hounds;
zerstreuet schwärmen sie umher.	they rush around in confusion.

ALL

Die Hunde sind zerstreut;	The hounds are scattered;
sie schwärmen hin und her.	they rush back and forth.

HUNTERS

Tajo, tajo, tajo!	Tally ho! Tally ho! Tally ho!

MEN

Der Jäger Ruf, der Hörner Klang	The hunters' cry, the sound of horns
versammelt aufs neue sie.	gathers them anew.

HUNTERS

Ho, ho, ho! Tajo! Ho, ho!	Ho! Ho! Ho! Tally ho! Ho! Ho!

MEN AND WOMEN

Mit doppeltem Eifer stürzet nun	With redoubled zeal the pack now
der Haufe vereint auf die Fährte los.	unites on the scent.

HUNTERS

Tajo, tajo, tajo! — Tally ho! Tally ho! Tally ho!

WOMEN

Von seinen Feinden eingeholt,
an Mut und Kräften ganz erschöpft,
erlieget nun das schnelle Tier.

Surrounded by its enemies,
drained of strength and energy,
the speedy animal now succumbs.

MEN

Sein nahes Ende kündigt an
des tönenden Erzes Jubellied,
der freudigen Jäger Siegeslaut:

His looming end is announced by the
jubilant song of the sounding brass,
the hunter's joyful cry of victory.

HUNTERS

Halali! Halali! Halali! — Hurrah! Hurrah! Hurrah!

WOMEN

Den Tod des Hirsches kündigt an
des tönenden Erzes Jubellied,
der freudigen Jäger Siegeslaut:

The stag's death is announced by the
jubilant song of the sounding brass,
the hunter's joyful cry of victory.

ALL

Halali! Halai! Halali! — Hurrah! Hurrah! Hurrah!

27. Recitative

HANNE

An Rebenstocke blinket jetzt
die helle Traub' in vollem Safte
und ruft dem Winzer freundlich zu,
dass er zu lesen sie nicht weile.

Now on the vine sparkle
the bright grapes full of juice,
calling amiably to the vintner
that he not delay picking them.

SIMON

Schon werden Kuf und Fass
zum Hügel hingebracht,
und aus den Hütten strömet
zum frohen Tagewerke
das muntre Volk herbei.

Already vat and cask have been
brought to the hill
and from their huts,
to the cheerful day's work,
the merry folk stream forth.

HANNE

Seht, wie den Berg hinan
von Menschen alles wimmelt!
Hört, wie der Freudenton
von jeder Seit' erschallet.

Look how the entire hillside
is full of people!
Listen, how the joyous sound
rings out on every hand.

LUKAS

Die Arbeit fördert lachender Scherz
vom Morgen bis zum Abend hin,
und dann erhebt der brausende Most
die Fröhlichkeit zum Lustgeschrei.

The work encourages laughing jests
from morning to evening,
and then the fermenting wine lifts
the merriment to shouts of delight.

28. Chorus

ALL

Juchhe! Juchhe! Der Wein ist da,
die Tonnen sind gefüllt,
nun lasst uns fröhlich sein,
und Juchhe! Juchhe! Juch!
aus vollem Halse schrein.

Hurrah! Hurrah! There is the wine,
the barrels are filled,
now let us be merry,
and cry "Hurrah! Hurrah! Hurrah!"
full-throatedly.

Please turn the page quietly.

MEN

Lasst uns trinken!
Trinket, Brüder,
Lasst uns fröhlich sein!

Let's drink!
Drink, brothers,
let's be merry!

WOMEN

Lasst uns singen!
Singet alle!
Lasst uns fröhlich sein!

Let's sing!
Sing, everyone!
Let's be merry!

ALL

Juchhe! Juchhe! Juch!
Es lebe der Wein!

Hurrah! Hurrah! Hurrah!
Long live wine!

MEN

Es lebe das Land, wo er uns reift!
Es lebe das Fass, das ihn verwahrt!
Es lebe der Krug, woraus er fliesst!

Long live the land, where it matures!
Long live the barrel, that preserves it!
Long live the jug from which it flows!

ALL

Juchhe! Juch! Es lebe der Wein!

Hurrah! Hurrah! Long live wine!

MEN

Kommt, ihr Brüder!
Füllt die Kannen,
leert die Becher!
Lasst uns fröhlich sein!

Come, brothers!
Fill the tankards,
empty the glasses!
Let's be merry!

ALL

Heida! Lasst uns fröhlich sein!
und Juchhe! Juchhe! Juch!
aus vollem Halse schrein.
Juchhe! Juch! Juch!
Es lebe der Wein!

Hurrah! Let's be merry!
and cry "Hurrah! Hurrah! Hurrah!"
full-throatedly.
Hurrah! Hurrah! Hurrah!
Long live wine!

WOMEN

Nun tönen die Pfeifen
und wirbelt die Trommel.
Hier kreischet die Fiedel,
da schnarret die Leier,
und dudelt der Bock.

Now the pipes sound
and the drum rolls.
Here the fiddle screeches,
there the hurdy-gurdy rasps,
and the bagpipe drones.

MEN

Schon hüpfen die Kleinen
und springen die Knaben,
dort fliegen die Mädchen,
im Arme der Bursche,
den ländlichen Reihn.

Already the little ones jump,
the lads leap,
there the girls fly
into the arms of the boys,
for the country rounds.

WOMEN

Heisa, hopsa, lasst uns hüpfen!

Cheers! Let us skip!

MEN

Ihr Brüder, kommt!

Come, brothers!

WOMEN

Heisa, hopsa, lasst uns springen!

Cheers! Let us leap!

MEN

Die Kannen füllt!

Fill the tankards!

WOMEN

Heisa, hopsa, lasst uns tanzen!	Cheers! Let us dance!

MEN

Die Becher leert!	Empty your glasses!

ALL

Heida! Lasst uns fröhlich sein!	Hurrah! Let's be merry!
und Juchhe! Juchhe! Juch!	and cry "Hurrah! Hurrah! Hurrah!"
aus vollem Halse schrein.	full-throatedly.

MEN

Jauchzet, lärmet,	Revel, shout,
springet, tanzet,	leap, dance,
lachet, singet!	laugh, sing!
Nun fassen wir den letzten Krug!	Now we take the last drink!

ALL

Und singen dann im vollen Chor	And we sing in full chorus
dem freudenreichen Rebensaft:	to the joy-giving juice of the vine:
Heisa, hei! Juchhe! Juch! Heisasa! Juch!	Cheers! Hurrah! Cheers! Hurrah!
Es lebe der Wein, der edle Wein,	Long live wine, noble wine,
der Grillen und Harm verscheucht!	which banishes melancholy and grief!
Sein Lob ertöne laut und hoch	Let its praise resound high and loud
in tausendfachem Jubelschal!	in a thousandfold cry of jubilation!
Heida, lasst uns fröhlich sein	Hey, let's be happy
und Juchhe! Juchhe! Juch!	and sing "Hurrah! Hurrah! Hurrah!"
aus vollem Halse schrein.	full-throatedly.

PART IV: WINTER

29. Introduction and Recitative

(The Introduction depicts the thick fogs, with which winter begins.)

SIMON

Nun senket sich das blasse Jahr	Now the pale year sinks away,
und fallen Dünste kalt herab.	and cold vapors descend.
Die Berg' umhüllt ein grauer Dampf,	A gray mist surrounds the mountains,
der endlich auch die Flächen drückt,	eventually oppressing the plains, too,
und am Mittag selbst	and even at noon
der Sonne matten Strahl verschlingt.	swallow up the sun's weak rays.

HANNE

Aus Lapplands Höhlen schreitet her	From the caves of Lapland
der stürmisch düstre Winter jetzt.	now stormy, gloomy winter strides hither.
Vor seinem Tritt erstarrt	At his footstep, Nature
in banger Stille die Natur.	freezes into anxious silence.

30. Cavatina

HANNE

Licht und Leben sind geschwächet,	Light and life have grown weak,
Wärm' und Freude sind verschwunden.	warmth and joy have disappeared.
Unmutsvollen Tagen folget schwarzer	Upon disgruntled days follows
Nächte lange Dauer.	black nights' long duration

Please turn the page quietly.

31. Recitative

LUKAS

Gefesselt steht der breite See,
gehemmt in seinem Laufe der Strom.
Im Stürze von türmenden Felsen hängt
gestockt und stumm das Wasserfall.
Im dürren Haine tönt kein Laut.
Die Felder deckt, die Täler füllt
ein' ungeheure Flockenlast.
Der Erde Bild ist nun ein Grab,
wo Kraft und Reiz erstorben liegt,
wo Leichenfarbe traurig herrscht,
und wo dem Blicke weit umher
nur öde Wüstenei sich zeigt.

The broad lake stands in fetters,
arrested in its course the stream.
In its plunge from towering cliffs
the waterfall stands frozen and mute.
In the withered grove no sound is heard.
An immense burden of snowflakes
covers the fields, fills the valleys.
The image of earth is now a grave,
where strength and allure lie dead,
where a deathlike hue bleakly rules,
and where, to the circling gaze,
only desolate waste is seen.

32. Aria

LUKAS

Hier steht der Wand'rer nun
verwirrt und zweifelhaft,
wohin den Schritt er lenken soll.
Vergebens suchet er den Weg;
ihn leitet weder Pfad noch Spur.
Vergebens strenget er sich an,
und watet durch den tiefen Schnee,
er find't sich immer mehr verirrt.
Jetzt sinket ihm der Mut,
und Angst beklemmt sein Herz,
da er den Tag sich neigen sieht,
und Müdigkeit und Frost
ihm alle Glieder lähmt.
Doch plötzlich trifft sein spähend Aug'
der Schimmer eines nahen Lichts.
Da lebt er wieder auf;
vor Freuden pocht sein Herz.
Er geht, er eilt der Hütte zu,
wo starr und matt her Labung hofft.

Here stands the traveler now,
confused and doubting,
whither he should turn his steps.
In vain he seeks the way;
neither path nor track guide him.
In vain he exerts himself,
and wades through the deep snow;
he finds himself ever more lost.
Now his courage fails
and fears seizes his heart,
as he sees the day draw to an end,
and weariness and cold
have paralysed all his limbs.
But suddenly his searching eye discerns
the shimmer of a nearby light.
He revives again;
his heart beats with joy.
He goes, he hastens toward the hut,
where, cold and weak, he hopes to find
comfort.

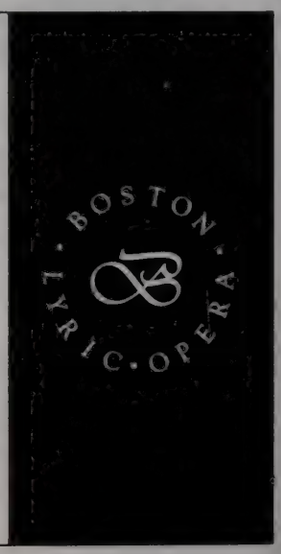
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33. Recitative

LUKAS

So wie er naht, schallt in sein Ohr,
durch heulende Winde nur erst
geschreckt,
heller Stimmen lauter Klang.

And as he nears, there echoes in his ear,
just now terrified by howling winds,
the loud sound of happy voices.

HANNE

Die warme Stube zeigt ihm dann
des Dörfchens Nachbarschaft,
vereint in trautem Kreise,
den Abend zu verkürzen
mit leichter Arbeit und Gespräch.

The warm room reveals to him then
the neighbors of the little village,
united in a cosy circle
to shorten the evening
with light work and conversation.

SIMON

Am Ofen schwatzen hier
von ihrer Jugendzeit die Väter;
zu Körb und Reusen flicht
die Weidengert und Netze strickt
der Söhne munt'rer Haufe dort.
Am Rocken spinnen die Mütter,
am laufended Rade die Töchter;
und ihren Fleiss belebt
ein ungekünstelt frohes Lied.

Here by the stove the fathers
chatter of their boyhood;
there the happy crowd of sons
plait willow withes into baskets and
hampers and weave their nets.
The mothers spin on the distaff,
their daughters on the spinning wheel;
and an artless cheerful song
enlivens their industry.

34. Song with Chorus

["Spinning Song" by Gottfried August Bürger]

WOMEN AND GIRLS

Knurre, schnurre, knurre,
schnurre, Rädchen, schnurre!

Rumble, whir, rumble,
whir, little wheel, whir!

HANNE

Drille, Rädchen, lang und fein,
drille fein ein Fädelein
mir zum Busenschleier!

Turn, little wheel, long and fine,
spin a fine little thread
to make a veil for my bosom.

WOMEN AND GIRLS

Knurre, schnurre, knurre,
schnurre, Rädchen, schnurre!

Rumble, whir, rumble,
whir, little wheel, whir!

HANNE

Weber, webe zart und fein,
webe fein das Schleierlein
mir zu Kirmessfeier.

Weaver, weave delicately, finely,
weave the gossamer veil
for me to wear at the fair.

WOMEN AND GIRLS

Knurre, schnurre, knurre,
schnurre, Rädchen, schnurre!

Rumble, whir, rumble,
whir, little wheel, whir!

HANNE

Aussen blank und innen rein
muss des Mädchens Busen sein,
wohl deckt ihn der Schleier.

Bright without and pure within
must the maiden's breast be,
though the veil cover it.

WOMEN AND GIRLS

Knurre, schnurre, knurre,
schnurre, Rädchen, schnurre!

Rumble, whir, rumble,
whir, little wheel, whir!

Please turn the page quietly.

HANNE

Aussen blank und innen rein,	Bright without and pure within,
fleissig, fromm und sittsam sein,	be industrious, pious, and modest,
locket wackre Freier.	to attract a gallant suitor.

CHORUS

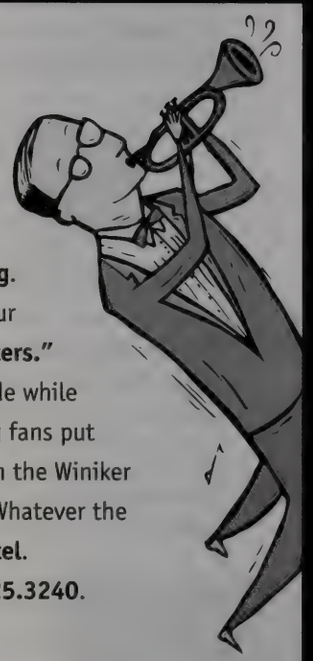
Aussen blank und innen rein,	Bright without and pure within,
fleissig, fromm und sittsam sein,	be industrious, pious, and modest,
locket wackre Freier.	to attract a gallant suitor.

35. Recitative

LUKAS

Abgesponnen ist der Flachs,	Now the flax has all been spun,
nun stehn die Räder still.	now the wheels are still.
Da wird der Kreis verengt	Now the circle closes in
und von dem Männervolk umringt,	and, surrounded by the menfolk,
zu horchen auf die neue Mär,	attends to the latest story,
die Hanne jetzt erzählen wird.	which Hanne will now relate.

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36. Song with Chorus

HANNE

Ein Mädchen, das auf Ehre hielt,
liebt' einst ein Edelmann;
da er schon längst auf sie gezielt,
traf er allein sie an.
Er stieg sogleich vom Pferd und sprach:
Komm, küsse deinen Herrn!
Sie rief vor Angst und Schrecken: Ach!
Ach ja, von Herzen gern.

A girl who cared for her reputation
once loved a nobleman;
since he had long been after her,
he met her all alone.
He climbed down from his horse and said:
"Come, kiss your lord!"
She cried with fear and terror, "Oh!
Oh yes, with all my heart."

CHORUS

Ei, ei, warum nicht nein?

Eh, eh, why not "no"?

HANNE

Sei ruhig, sprach er, liebes Kind,
und schenke mir dein Herz;
denn meine Lieb' ist treu gesinnt,
nicht Leichtsinn oder Scherz.
Dich mach ich glücklich: nimm dies Geld,
den Ring, die goldne Uhr!
Und hab ich sonst, was dir gefällt,
o sag's und fordre nur!

"Be calm," he said, "dear child,
and give me your heart;
for my love is honorable,
neither frivolous nor a joke.
I'll make you happy: take this money,
this ring, this golden watch!
And if I have anything else you like,
just name it and ask for it!"

CHORUS

Ei, ei, das klingt recht fein!

Eh, eh, that sounds very fine!

HANNE

Nein, sagt sie, das wär viel gewagt,
mein Bruder möcht es sehn,
und wenn er's meinem Vater sagt,
wie wird mir's dann ergehn?
Er ackert uns hier allzunah...
Sonst könnt es wohl geschehn.
Schaut nur, von jenem Hügel da
könnt Ihr ihn ackern sehn.

"No," says she, "that would be too bold,
my brother might see,
and if he told my father,
what would become of me?
He is plowing all too near us here...
Otherwise it might work.
Just look—from that hill there
you can see him plowing."

CHORUS

Ho, ho, was soll das sein?

Ho, ho, what does this mean?

HANNE

Indem der Junker geht und sieht,
schwingt sich das lose Kind
auf seinen Rappen und entflieht
geschwinder als der Wind.
Lebt wohl, rief sie, mein gnäd'ger Herr!
So rächt ich meine Schmach.
Ganz eingewurzelt stehet er
und gafft ihr staunend nach.

While the squire goes and sees,
the lively girls swings up
on his black horse and escapes
faster than the wind.
"Farewell," she cried, "my noble lord!
Thus I avenge my shame."
Utterly rooted he stands there
and gapes after her in wonder.

CHORUS

Ha, ha, das war recht fein!

Ha, ha, that was a good one!

Please turn the page quietly.

37. Recitative

SIMON

Vom dürren Osten dringt
ein scharfer Eishauch jetzt hervor.
Schneidend fährt er durch die Luft,
verzehret jeden Dunst
und hascht des Tieres Odem selbst.
Des grimmigen Tyranns,
des Winters Sieg ist nun vollbracht,
und stummer Schrecken drückt an
den ganzen Umfang der Natur.

From the desolate East a sharp
icy breath now presses forward.
It cuts through the air as it comes,
consumes all the vapor
and snatches the very breath of the animals.
The victory of Winter,
the grim tyrant, is now complete,
silent terror oppresses
the entire circuit of Nature.

38. Aria

SIMON

Erblicke hier, betörter Mensch,
erblicke deines Lebens Bild.
Verblühet ist dein kurzer Lenz,
erschöpfet deines Sommers Kraft.
Schon welkt dein Herbst dem Alter zu,

Look here, deluded man,
observe the image of your life.
Faded is your brief springtime,
exhausted your summer's strength.
Already your autumn fades to age,

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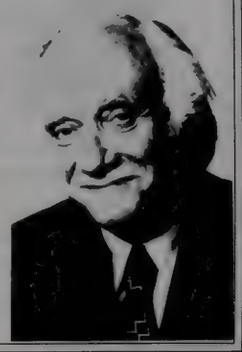
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schon naht der bleiche Winter sich
und zeiget dir das offne Grab.
Wo sind sie nun, die hoh'n Entwürfe,
die Hoffnungen von Glück,
die Sucht nach eitlem Ruhme,
der Sorgen schwere Last?
Wo sind sie nun, die Wonnetage,
verschwelgt in Üppigkeit?
Und wo die frohen Nächte,
im Taumel durchgewacht?
Wo sind sie nun? Wo?
Verschwunden sind sie wie ein Traum.
Nur Tugend bleibt.

already pale winter draws near
and shows you your open grave.
Where are they now, the lofty schemes,
the hopes of happiness,
the quest after idle fame,
the heavy burden of sorrows?
Where are they now, the days of rapture,
wasted in luxury?
And where the happy nights
spent in intoxication?
Where are they now? Where?
They are vanished like a dream.
Only virtue remains.

Recitative

SIMON

Die bleibt allein
und leitet uns, unwandelbar,
durch Zeit und Jahreswechsel,
durch Jammer oder Freude
bis zu dem höchsten Ziele hin.

It alone remains
and leads us, changeless,
through change of times and seasons,
through sorrow or joy
to the highest goal.

39. Trio and Double Chorus

SIMON

Dann bricht der grosse Morgen an,
der Allmacht zweites Wort erweckt
zum neuen Dasein uns,
von Pein und Tod auf immer frei.

Then dawns the great morning,
the Almighty's second word awakens
us to the new being,
forever free of pain and death.

LUKAS, SIMON

Die Himmelpforten öffnen sich,
der heil'ge Berg erscheint.
Ihn krönt des Herren Zelt,
wo Ruh und Friede thront.

The gates of heaven open,
the holy mount appears.
The Lord's tabernacle crowns it,
where rest and peace are enthroned.

FIRST CHORUS

Wer darf durch diese Pforten gehn?

Who may pass through these gates?

HANNE, LUKAS, SIMON

Der Arges mied und Gutes tat.

He who avoided evil and did good.

SECOND CHORUS

Wer darf besteigen diesen Berg?

Who may ascend this mountain?

HANNE, LUKAS, SIMON

Von dessen Lippen Wahrheit floss.

He from whose lips flowed truth.

FIRST CHORUS

Wer darf in diesem Zelte wohnen?

Who may dwell in this tabernacle?

HANNE, LUKAS, SIMON

Der Armen und Bedrängten half.

He who assisted the poor and needy.

SECOND CHORUS

Wer wird den Frieden dort geniessen?

Who will enjoy the peace there?

Please turn the page quietly.



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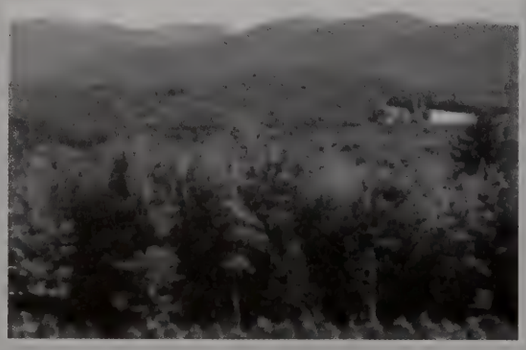


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HANNE, LUKAS, SIMON

Der Schutz und Recht der Unschuld gab.

He who gave protection and support to the innocent.

FIRST CHORUS

O seht, der grosse Morgen naht

Behold, the great morning draws near.

SECOND CHORUS

O seht, er leuchtet schon.

Behold, it shines already.

BOTH CHORUSES

Die Himmelspforten öffnen sich,
der heil'ge Berg erscheint.

The gates of heaven open,
the holy mount appears.

FIRST CHORUS

Vorüber sind,

Past,...

SECOND CHORUS

verbrauset sind...

calmed are...

FIRST CHORUS

...die leidenvolle Tage,

...the days of sorrow,

SECOND CHORUS

...des Lebens Winterstürme.

...the winter storms of life.

BOTH CHORUSES

Ein ew'ger Frühling herrscht;
und grenzenlose Seligkeit
wird der Gerechten Lohn.

An eternal springtime reigns;
and boundless bliss
will be the reward of the just.

HANNE, LUKAS, SIMON

Auch uns werd' einst ein solcher Lohn!
Lasst uns wirken, lasst uns streben!

May we, too, gain such a reward some day!
Let us work, let us strive!

FIRST CHORUS

Lasst uns kämpfen,

Let us struggle,

SECOND CHORUS

lasst uns harren,

let us wait in confidence,

BOTH CHORUSES

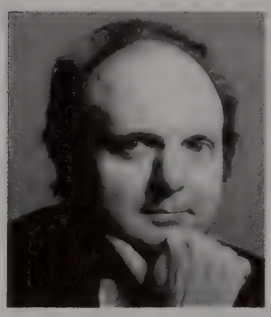
...zu erringen diesen Preis.
Uns leite deine Hand, o Gott!
Verleih uns Stärk' und Mut;
dann singen wir, dann gehn wir ein
in deines Reiches Herrlichkeit.
Amen.

...to win this prize.
May Thy hand lead us, O God!
Lend us strength and courage;
than shall we sing, then shall we enter
into the splendor of Thy kingdom.
Amen.

—Gottfried van Swieten, after James Thomson and others

—translation by S.L.

Marek Janowski



The German conductor Marek Janowski studied in Italy and Germany. He was music director at the Freiburg and Dortmund operas from 1973 to 1979 and has since been a regular guest conductor at the leading opera houses in Paris, Vienna, Berlin, Dresden, Hamburg, Cologne, and Munich. In the United States he has conducted at the Metropolitan Opera, Chicago Lyric Opera, and San Francisco Opera. Mr. Janowski was music director of the Gurzenich Orchestra in Cologne from 1986 to 1990. He was appointed music director of the Orchestre Philharmonique de Radio France in 1984 and has recently extended his contract with that orchestra for three more years. In addition, he appears as guest conductor with many of the great European and American orchestras. He has worked with the Berlin Philharmonic, the Munich Philharmonic, the Bayerischer Rundfunk, the Dresden Staatskapelle, the Gewandhaus Orchestra of Leipzig, the Zurich Tonhalle, the Rotterdam Philharmonic, the Czech Philharmonic, the London Symphony, the Philharmonia, the Royal Philharmonic, the BBC Symphony, and the NHK Symphony in Tokyo. In the United States he appears regularly with the Boston Symphony in Symphony Hall and at Tanglewood, the Philadelphia Orchestra, and the Pittsburgh Symphony. He has also worked with the Detroit Symphony, the Dallas Symphony, the Montreal Symphony, the Saint Louis Symphony, the San Francisco Symphony, and the Los Angeles Philharmonic. Besides his commitments with the Orchestre Philharmonique, future projects include concerts with the Gewandhaus Orchestra and Gerhard Oppitz, the Oslo Philharmonic, the NDR Hamburg, the Royal Philharmonic, the Maggio Musicale, the Danish Radio Symphony, the National Symphony, the Los Angeles Philharmonic, and the symphony orchestras of Baltimore, Detroit, Pittsburgh, and San Francisco. A noted recording artist, Mr. Janowski is acclaimed for the Ariola-Eurodisc release of Wagner's complete *Ring* with the Dresden Staatskapelle. Other discs include Weber's *Euryanthe* and Strauss's *Die schweigsame Frau*

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Nancy Argenta



Making her Boston Symphony debut this week, soprano Nancy Argenta made her professional debut in 1983. Hailed particularly as a singer of Handel, she is also praised for her performances of works by such diverse composers as Purcell, Mozart, Schubert, and Schoenberg. Ms. Argenta's large discography includes Bach's *St. John* Passion, B minor Mass, *Magnificat*, and *Christmas Oratorio* with John Eliot Gardiner, Purcell's *King Arthur* and Haydn Masses with Trevor Pinnock, Mozart's *Requiem*, *Magic Flute*, and *Don Giovanni* with Roger Norrington, and a live recording of Mozart's *Così fan tutte* with Sigiswald Kuijken. As an EMI/Virgin solo artist she has recorded Schubert Lieder, Scarlatti cantatas, and two discs of Bach solo cantatas. Her disc of Purcell songs and airs, "O Solitude," was honored with the 1995 Classic CD Award. A second Purcell disc is scheduled for release in 1996. Ms. Argenta has appeared in opera, concert, and recital at many leading festivals, including Aix-en-Provence, Mostly Mozart, Schleswig-Holstein, and the BBC Proms. She works closely with such conductors as Pinnock, Hogwood, Gardiner, and Norrington, and has sung with the Philharmonia Orchestra, the City of Birmingham Symphony Orchestra, the Düsseldorf Symphony, the Orchestra of St. Luke's, the Toronto Symphony, and the Montreal Symphony. Highlights for the 1995-96 season include recitals at Amsterdam's Concertgebouw and New York's Lincoln Center, a European tour as Zerlina in *Don Giovanni* with Kuijken and La Petite Bande, and a tour singing Mozart arias with Frans Brüggen and the Orchestra of the Age of Enlightenment. Other appearances include the Mozart *Requiem* with the Bournemouth Sinfonietta, Bach cantatas with the Scottish Chamber Orchestra, *Messiah* with the Saint Louis Symphony, Handel's *Apollo and Daphne* with the St. Paul Chamber Orchestra, and a tour of Germany with Trevor Pinnock and the English Concert. She will also appear for the first time at the Salzburg Festival, singing Handel's *Dixit Dominus* and Carissimi's *Jephte*, and will also perform at the Hallé and Würzburg festivals. Future recording plans include the Fauré *Requiem* with the Bournemouth Symphony Orchestra and Boccherini concert arias on Virgin Classics.

Christoph Prégardien



German lyric tenor Christoph Prégardien made his North American debut in July 1995 with an acclaimed Schubert recital, "Songs of Farewell and Travel," at the University of Maryland's International Vocal Arts Competition and Festival. In addition to this week's Boston Symphony debut in Haydn's *The Seasons*, his North American appearances this season include recitals at Carnegie Hall's Weill Recital Hall and Pittsburgh's Frick Museum. Future seasons include a second North American recital tour and performances of the Evangelist and tenor arias in Bach's *St. Matthew* Passion with Hans Vonk and the Saint Louis Symphony. Widely regarded as one of the foremost tenors on the early music scene, Mr. Prégardien regularly performs music of Schütz, Bach, Handel, Haydn, Mozart, and Mendelssohn with such conductors as Nikolaus

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Harnoncourt, Christopher Hogwood, Frans Brüggen, Roger Norrington, Ton Koopman, René Jacobs, and Philippe Herreweghe. Equally in demand for opera, concert, and recital appearances worldwide, and especially acclaimed as a Britten interpreter, he is regularly welcomed at Europe's major recital venues with programs featuring songs of Beethoven, Schubert, Schumann, and such contemporary composers as Wilhelm Killmayer and Wolfgang Rihm. He has sung operatic roles including Don Ottavio in *Don Giovanni*, Tamino in *Die Zauberflöte*, Almaviva in *Il barbiere di Siviglia*, and Fenton in *Falstaff* in Europe's major opera houses, recently performing and recording *Don Giovanni* during an acclaimed European tour with John Eliot Gardiner and the English Baroque Soloists and Monteverdi Choir. During 1995-96 he returns to one of his signature roles, Ulysses in Monteverdi's *Il ritorno d'Ulisse in patria*, at the Opernhaus Genf. Born in Limburg, Germany, Christoph Prégardien began his musical education as a choirboy at the Limburg Cathedral, later studying with Martin Gründler and Karlheinz Jarius in Frankfurt, Carla Castellani in Milan, and Alois Tremi in Stuttgart. He has made more than eighty recordings to date, including several Lieder albums with fortepianist Andreas Staier for Deutsche Harmonia Mundi, which issued the duo's recording of Goethe songs by Schubert this past fall.

Gerald Finley



Born in Montreal, Canadian baritone Gerald Finley makes his Boston Symphony debut at these concerts. Mr. Finley received his first musical training as a chorister in Ottawa, continuing his training as a choral scholar at King's College, Cambridge, the Royal College of Music, and the National Opera Studio. Following an acclaimed performance as Papageno in *Die Zauberflöte* as part of Roger Norrington's "Mozart Experience," Mr. Finley appeared as Sid in Britten's *Albert Herring* at Glyndebourne, leading to performances there as the English Clerk in Britten's *Death in Venice*, Papageno, Guglielmo in *Così fan tutte*, and, most recently, Figaro in Mozart's *Le nozze di Figaro* for the opening performances of Glyndebourne's new opera house; this was also recorded on video and broadcast worldwide. His association with that company continues when he appears in the title role of Britten's *Owen Wingrave* in 1997 and as Olivier in Strauss's *Capriccio* in 1998. Mr. Finley has also performed Mozart's Figaro at London's Royal Opera, at the Deutsche Oper Berlin, in Los Angeles, Toronto, and Vancouver. He has recorded Guglielmo with Sir Simon Rattle for EMI and sings that role later this season at the 1996 Pacific Festival. He has recorded Papageno with John Eliot Gardiner for Deutsche Grammophon and Masetto in *Don Giovanni* with Roger Norrington for EMI. Future roles include Belcore in Donizetti's *L'elisir d'amore* in Los Angeles, Marcello in *La bohème* for Welsh National Opera under Mariss Jansons, Valentin in *Faust* and Sharpless in *Madama Butterfly* for the Bastille Opera in Paris, and his Metropolitan Opera debut as Papageno. Recent concert appearances have included Haydn's *The Creation* with Nikolaus Harnoncourt at the Vienna Festival, Brahms's *Ein deutsches Requiem* with Philippe Herreweghe and La Chapelle Royale, and Mozart's *Requiem* with the Toronto Symphony. Non-operatic recordings include *The Creation* with Gardiner, Purcell's *King Arthur* with Pinnock and *The Indian Queen* with Hogwood, Berlioz's *L'Enfance du Christ*, and Peter Maxwell Davies's *Resurrection*. Recital repertoire at Wigmore Hall has included early Schubert songs with his wife, mezzo-soprano Louise Winter, Beethoven songs, and Wolf's *Italienisches Liederbuch* and *Mörike Lieder*.

Tanglewood Festival Chorus
John Oliver, Conductor



Organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center, the Tanglewood Festival Chorus marked its twenty-fifth anniversary in April 1995 and celebrated that anniversary last summer. In December 1994, in its first performances overseas, the chorus joined Seiji Ozawa and the Boston Symphony Orchestra for tour performances in Hong Kong and Japan of Berlioz's *Requiem*, *Roméo et Juliette*, the "Royal Hunt and Storm" from *Les Troyens*, and, in its Asian premiere, the *Messe solennelle.* Co-sponsored by the Tanglewood Music Center and Boston University, and originally formed for performances at the Boston Symphony Orchestra's summer home, the chorus was soon playing a major role in the BSO's Symphony Hall season as well. Now the official chorus of the Boston Symphony Orchestra, the Tanglewood Festival Chorus is made up of members who donate their services, performing in Boston, New York, and at Tanglewood, working with Music Director Seiji Ozawa, the Boston Pops, Principal Guest Conductor Bernard Haitink, and such prominent guests as Marek Janowski, Roger Norrington, and Simon Rattle. The chorus has also collaborated with Seiji Ozawa and the Boston Symphony Orchestra on numerous recordings, beginning with Berlioz's *The Damnation of Faust* for Deutsche Grammophon, a 1975 Grammy nominee for Best Choral Performance. Recordings with Seiji Ozawa and the Boston Symphony Orchestra on compact disc also include Tchaikovsky's *Pique Dame* and Berlioz's *Requiem*, on RCA Victor Red Seal; Strauss's *Elektra*, Mahler's Second, Third, and Eighth symphonies, Bartók's *The Miraculous Mandarin,* and Schoenberg's *Gurrelieder*, on Philips; Poulenc's *Gloria* and *Stabat mater* with Kathleen Battle, and Mendelssohn's complete incidental music to *A Midsummer Night's Dream*, on Deutsche Grammophon; and Debussy's *La Damoiselle élue* with Frederica von Stade, on Sony Classical/ CBS Masterworks. Also for Philips, the chorus has recorded Ravel's *Daphnis et Chloé* and Brahms's *Alto Rhapsody* with the Boston Symphony Orchestra under Bernard Haitink's direction. They may also be heard on two Christmas albums with John Williams and the Boston Pops Orchestra: "Joy to the World," on Sony Classical, and "We Wish You a Merry Christmas," on Philips.

In addition to his work with the Tanglewood Festival Chorus, John Oliver is conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977; his recent recording with that

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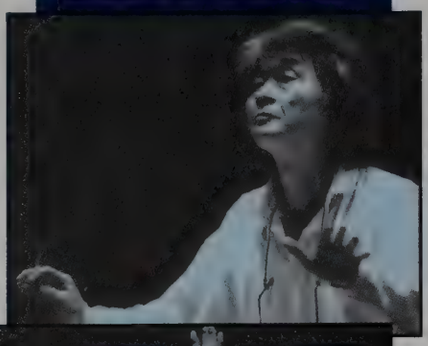
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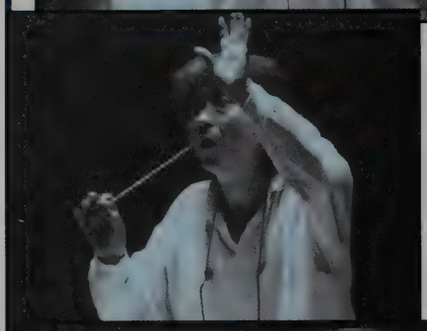
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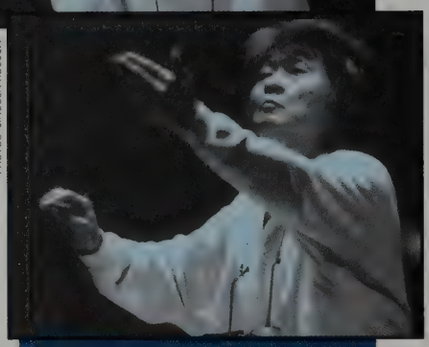
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Tanglewood Festival Chorus
John Oliver, Conductor

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Annette Anfinrud
Joanne Colella Boag
Catherine Cave
Christine P. Duquette
Ann M. Dwelley
Martha R. Golub
Alice Vail Johannen
Holly MacEwen Krafka
Nancy Kurtz
Marlene Luciano-Perez
Carol McKeen
Miranda Roberts
Charlotte C. Russell
Melanie W. Salisbury
Pamela Schweppe
Suzanne Schwing
Joan P. Sherman
Annelise Skovmand
Patricia J. Stewart
Sarah J. Telford

Mezzo-sopranos
Samantha J. Adams
Maisy Bennett
Betty B. Blume
Sue Conte
Diane Droste
Paula Folkman
Dorrie Freedman
Susan Ganter
Irene Gilbride
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NEXT PROGRAM...

Thursday, February 29, at 8
Friday, March 1, at 1:30
Saturday, March 2, at 8

MAREK JANOWSKI conducting

MOZART — Symphony No. 25 in G minor, K.183(173dB)

Allegro con brio
Andante
Menuetto
Allegro

MOZART — Piano Concerto No. 27 in B-flat, K.595

Allegro
Larghetto
Allegro

RICHARD GOODE

INTERMISSION

REGER — Variations and Fugue on a Theme of Mozart, Opus 132

Theme (Andante grazioso)
Variation I. L'istesso tempo
Variation II. Poco agitato
Variation III. Con moto
Variation IV. Vivace
Variation V. Quasi presto
Variation VI. Sostenuto (quasi Adagietto)
Variation VII. Andante grazioso
Variation VIII. Sostenuto
Fugue (Allegretto grazioso)

For his second program this season, Marek Janowski pairs the elegance and passion of Mozart with a work composed in homage to Mozart by the early twentieth-century German composer Max Reger. The first half of the program encompasses the beginning and end of Mozart's mature career, with what is generally regarded as that master's first great symphony—the Symphony No. 25, the so-called "little" G minor (to distinguish it from Mozart's more familiar G minor symphony, No. 40)—and the calm serenity of his final piano concerto, here featuring the acclaimed American pianist Richard Goode. Though some of Reger's music is regarded as overly complex, the illumination of Mozart—who, along with Bach, was Reger's favorite composer—proves him to be both genial and delightful.

COMING CONCERTS ...

Thursday 'C'—February 29, 8-9:55
Friday 'A'—March 1, 1:30-3:25
Saturday 'B'—March 2, 8-9:55

MAREK JANOWSKI conducting
RICHARD GOODE, piano

MOZART	Symphony No. 25
MOZART	Piano Concerto No. 27 in B-flat, K.595
REGER	Variations and Fugue on a Theme of Mozart

Thursday, March 7, at 10:30 a.m.
Open Rehearsal
Steven Ledbetter will discuss the program at 9:30 in Symphony Hall.
Thursday 'D'—March 7, 8-10
Friday 'B'—March 8, 1:30-3:30
Saturday 'A'—March 9, 8-10

ROGER NORRINGTON conducting
LYNN HARRELL, cello

SMETANA	"Vyšehrad," "The Moldau," and "From Bohemia's Woods and Fields," from *Má Vlast*
DVOŘÁK	Cello Concerto

Wednesday, March 13, at 7:30 p.m.
Open Rehearsal
Guest lecturer Michael Steinberg will discuss the program at 6:30 in Symphony Hall.
Thursday 'A'—March 14, 8-9:55
Friday 'B'—March 15, 1:30-3:25
Saturday 'B'—March 16, 8-9:55

ANDRÉ PREVIN conducting
MALCOLM LOWE, violin

MOZART	Divertimento in F, K.138
MOZART	Violin Concerto No. 5 in A, K.219
BEETHOVEN	String Quartet No. 14 in C-sharp minor, Op. 131

(arranged by Dimitri Mitropoulos for string orchestra)

Thursday 'C'—March 21, 8-10:10
Friday Evening—March 22, 8-10:10
Saturday 'A'—March 23, 8-10:10
Tuesday 'C'—March 26, 8-10:10

ANDRÉ PREVIN, conductor and pianist
BARBARA BONNEY, soprano

HAYDN	Symphony No. 82, *The Bear*
MOZART	Concert aria, "Ch'io mi scordi di te...Non temer, amato bene," with obbligato piano
PREVIN	*Miss Sallie Chisum Remembers Billy the Kid*

(world premiere of orchestral version)

PREVIN	Vocalise

(world premiere of orchestral version)

MOZART	Symphony No. 39

Programs and artists subject to change.

Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, or by calling "SymphonyCharge" at (617) 266-1200, Monday through Saturday from 10 a.m. until 6 p.m., to charge tickets instantly on a major credit card, or to make a reservation and then send payment by check. Outside the 617 area code, call 1-800-274-8499. Please note that there is a $2.50 handling fee for each ticket ordered by phone.



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MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator, on the first-balcony level, audience-left, outside the Cabot-Cahners Room near the coatroom, and in the Cohen Wing.

COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. The BSO is not responsible for personal apparel or other property of patrons.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance. For the Friday-afternoon concerts, both rooms open at noon, with sandwiches available until concert time.

BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live by WGBH-FM (Boston 89.7) and by WAMC-FM (Albany 90.3, serving the Tanglewood area). Saturday-evening concerts are broadcast live by WCRB-FM (Boston 102.5)

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THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Wednesday, Thursday, and Friday from 11 a.m. until 4 p.m., Saturday from noon until 6 p.m., and from one hour before each concert through intermission. The Symphony Shop features exclusive BSO merchandise, including The Symphony Lap Robe, calendars, coffee mugs, posters, and an expanded line of BSO apparel and recordings. The Shop also carries children's books and musical-motif gift items. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.

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BOSTON SYMPHONY ORCHESTRA

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One Hundred and Fifteenth Season, 1995-96



SUPPER CONCERT VI

Tuesday, February 27, at 6
Thursday, February 29, at 6

GERALYN COTICONE, flute
SHEILA FIEKOWSKY, violin
NICOLE MONAHAN, violin
ROBERT BARNES, viola
RONALD FELDMAN, cello

REGER — Serenade in G for flute, violin, and viola, Opus 141a

Vivace
Larghetto
Presto

Ms. COTICONE, Ms. FIEKOWSKY, and Mr. BARNES

MOZART — String Quartet No. 17 in B-flat, K.458, *The Hunt*

Allegro vivace assai
Menuetto moderato; Trio
Adagio
Allegro assai

Ms. FIEKOWSKY, Ms. MONAHAN, Mr. BARNES, and Mr. FELDMAN

Please exit to your left for supper following the concert.

Max Reger
Serenade in G for flute, violin, and viola, Opus 141a

Max Reger (1873-1916) in his short span of forty-three years turned out an extraordinary variety of compositions, from large orchestral pieces to works for chamber ensembles or solo keyboard instrument. Gifted with an astonishing technique, he saw himself as the true descendant of Bach, Beethoven, and Brahms, the great tradition that he sought to further. Although he appreciated Wagner's music, he was in no sense an ardent Wagnerian, and he objected in principle to program music. This outraged the leading musicians in Reger's home (after 1901) of Munich, a hotbed of Wagnerism. Their prejudicial attacks did much to damage his reputation for years after his death.

In 1907 Reger became, at thirty-four, professor of composition in Leipzig, a position he held until early in 1915, when he moved to Jena for the short time—about fifteen months—left to him. The move to Jena opened the path to a new phase of his work, one that he himself called the "free Jena style," which was more classical in approach—and in clarity—than many of his earlier works. During that time he composed his most mature works, suites for solo cello and solo viola, organ and piano pieces, a violin sonata, the two trios published as Opus 141 (the first for flute, violin, and viola, the second for the normal string trio), the clarinet quintet, and two songs for chorus and orchestra.

Reger's music combines elements of the Baroque and Romantic styles. A devotee of J.S. Bach, he combined elaborate polyphonic writing with the wide-ranging harmonies of the late nineteenth century. Ironically, his music reached its mature style through a close encounter with Mozart, whose music he had failed to appreciate in youth but later came to love profoundly. The Mozartian influence brought a marked classical strain and a new clarity of texture to his later and more popular works.

For a composer whose reputation is that of someone who writes serious, heavily polyphonic works, the little Serenade, Opus 141a, is a delightful counter-example. The very transparency and lightness with which the three instruments join in play belie the traditional image of heaviness and monotony. The opening Vivace sparkles from the beginning with one of Reger's brightest and most lively ideas, and relaxes for gentler contrasting material. The slow movement, Larghetto, is graceful and tender, with a winning wistfulness. The zippy finale, Presto, stays light of heart even when unfolding a fairly elaborate rondo-sonata.

Wolfgang Amadè Mozart
String Quartet No. 17 in B-flat, K.458, *The Hunt*

In 1781 Haydn composed six string quartets, published the following year as Opus 33, which he cheerfully asserted were in an entirely new style. The works were instantly popular; they have marked, for some critics, the real beginning of the mature Classical era. Few composers had the genius to challenge Haydn's supremacy in the field of the string quartet. One who did, though, almost certainly learned his craft from the ever-growing series of masterpieces that was coming from Haydn's pen. Mozart met Haydn for the first time in December 1781 (though he had, of course, known and loved Haydn's music for years). A close friendship formed immediately, ending only with Mozart's premature death ten years later. By the end of 1782, Mozart began to demonstrate his veneration for Haydn in his G major quartet, K.384, which represented a marked advance over his earlier chamber works.

The following April, Mozart wrote to the Parisian publisher Joseph Sieber *père*, to offer him a set of three piano concertos. He remarked in passing, "Since I wrote those

piano concertos, I have been composing six quartets..." His remark comes as a surprise, since he had as yet completed only one quartet, and he was not to finish the entire set until January 1785. But his reference to six quartets suggests that he wanted to turn out a full set, just as Haydn had done, in the then-standard grouping of six works to make up a full opus. At some point Mozart evidently decided to dedicate the set to Haydn, though he waited until work was complete before making any of the quartets public. He completed the last two of the six quartets, one in A (K.464) and one in C (K.465), just four days apart, on January 10 and 14, 1785. On January 15 he performed the quartets (possibly only the first three of the six) before Haydn and a few friends. On February 12, Mozart's father Leopold was visiting from Salzburg. Haydn called at Mozart's lodgings, where he heard the last three of the quartets. That evening Haydn made his famous tribute (proudly recorded by Leopold in a letter to his wife), "I tell you before God, as I am an honest man, that your son is the greatest composer whom I know personally or by name; he has taste, and over and above that the greatest knowledge of the science of composition." The published edition bears Mozart's homage to Haydn, whom he addresses as "O great man and my dearest friend," offering him "these six children of mine...the fruit of long and laborious endeavor."

The *Hunt* Quartet, K.458, is the first in the second group of three quartets, completed on November 9, 1784. Although Mozart did not authorize the nickname, which is suggested by the 6/8 lilt and the horn-call character of the quartet's opening theme, it serves the useful purpose of distinguishing this quartet from a later one, K.589, in the same key of B-flat.

One of this quartet's most charming features is the rhythmic diversity with which Mozart imbues it. Each section of the opening movement's sonata form structure has a characteristic variant of the 6/8 pattern, with touches of syncopation and cross-rhythms to provide punctuation and further variety. At the same time, he changes textures rapidly and flexibly, from the full four-part complement to a lively back-and-forth between individual instruments.

The Menuetto is urbane, elegant, and simple, with just enough surprises—accents on weak beats, sudden melodic leaps—to give character to its essential *savoir faire* and to hint at deeper feelings. The slow movement is the only one in the six quartets dedicated to Haydn to bear the marking Adagio. Given the lively surroundings, its air of calm, grand serenity is all the more striking. Yet within this quiet realm, and using the simplest possible means, Mozart creates an intense climax that finds its release in the return of the opening theme.

The final movement returns to the boisterous cheeriness of the opening. It is based on a simple four-square theme that is utterly direct and immediate—very much like the tunes of folk character that Haydn liked to use in his finales. And, like Haydn, Mozart puts it through its paces without ever falling into a monotony that is potentially present in its foursquare shape. Mozart and Haydn had very different musical personalities, but this finale is—no doubt intentionally—one of the most Haydnesque passages Mozart ever wrote, and a fitting tribute to his great friend.

—Notes by Steven Ledbetter

A native of Cherry Hill, New Jersey, **Geralyn Coticone** studied flute with Kazuo Tokito and Doriot Anthony Dwyer, earning her bachelor's degree from Boston University. After a year of playing flute in such New York groups as the New York Chamber Symphony and the Mostly Mozart Orchestra she joined the National Symphony Orchestra as piccoloist in 1988. It was with the National Symphony Orchestra that she gave the world premiere of Ezra Laderman's *Concertante*; she was also a participant in the Casals Festival in San Juan,

Puerto Rico. Ms. Coticone joined the Boston Symphony Orchestra in the fall of 1990 and was soloist with the BSO in a Vivaldi piccolo concerto in April 1994. In addition to her work on the piccolo, Ms. Coticone enjoys teaching and performing chamber music on flute.

A member of the Boston Symphony since 1975, **Sheila Fiekowsky** was born in Detroit, began studying violin at nine, and was soon taking lessons with Detroit Symphony violinist Emily Mutter Austin. Summers were spent at the Meadowmount School of Music, where she studied with Ivan Galamian and studied chamber music with Joseph Gingold. She appeared as soloist with the Detroit Symphony at sixteen, winning the National Federation of Music Clubs Biennial Award that same year. Ms. Fiekowsky attended the Curtis Institute of Music, where she studied with Ivan Galamian and Jaime Laredo. In chamber music classes she worked with Felix Galimir and members of the Guarneri Quartet. She holds a master's degree in music from Yale University, where her teacher was Joseph Silverstein. Ms. Fiekowsky's chamber music experience includes performances at the Marlboro Music Festival, the Norfolk Festival, and the Aspen Festival. She has been heard in numerous chamber music and solo concerts in the Boston area.

Violinist **Nicole Monahan** joined the Boston Symphony in April 1995, having previously been assistant principal second violinist of the Charleston Symphony and concertmaster of the Juilliard Symphony Orchestra and Chamber Orchestra. Ms. Monahan's recital and chamber music performances have brought her to Lincoln Center, the Norfolk Chamber Music Festival, the La Jolla Summerfest Rising Young Stars Series, and the Focus! Festival in New York. She has appeared on National Public Radio, "Entertainment Tonight," ABC-TV's "20/20," "Donahue," and "Eye on Chicago." Ms. Monahan studied at the Juilliard School in New York; her teachers included Cho-Liang Lin, Robert Lipsett, and Roland Vamos. A finalist in the Menuhin International Violin Competition, she also received first prize in the Fischoff National Chamber Music Competition and an award at the International Carl Nielsen Competition in Denmark.

Violist **Robert Barnes** was born in Lexington, Kentucky, and grew up in Detroit, Michigan. He began studying violin at five and gained extensive chamber music experience from his earliest years, both with his musician-parents and as a student of Michael Bistritzky. As a young man he attended the summer program at Interlochen and the Congress of Strings in Puerto Rico. In 1961, while a freshman at Wayne State University, he joined the Detroit Symphony as a violinist. In 1966, after performing chamber music as a violist, he decided to take up the viola permanently; he played his last year in the Detroit Symphony as a member of the viola section. A member of the Boston Symphony since 1967, Mr. Barnes has continued to be active in chamber music in various ensembles, and has also taught extensively throughout his career. Besides maintaining a class of private students, he has coached viola students and chamber groups at Lowell State College, Brown University, Wellesley College, and the Boston University Tanglewood Institute.

Ronald Feldman joined the Boston Symphony Orchestra's cello section in 1967 at nineteen. Increasingly in demand as a conductor, he has been music director of the Worcester Symphony and of the New England Philharmonic, and was assistant conductor of the Boston Pops Orchestra. In 1988 Mr. Feldman and the New England Philharmonic were awarded the American Symphony Orchestra League's ASCAP Award for Adventuresome Programming of Contemporary Music. Since the 1989-90 season he has been conductor of the Berkshire Symphony, with which he received his second ASCAP Award for Adventuresome Programming of Contemporary Music, for the 1990-91 season. Mr. Feldman has appeared as a guest conductor with the St. Louis Symphony, the Pro Arte Chamber Orchestra, the Springfield Symphony, the MIT Experimental Studio, and the Albany Symphony. Born in Brooklyn and a graduate of Boston University, he currently teaches at the Tanglewood Music Center and at the Boston Conservatory, where he is conductor of the orchestra and coordinator of the string department.

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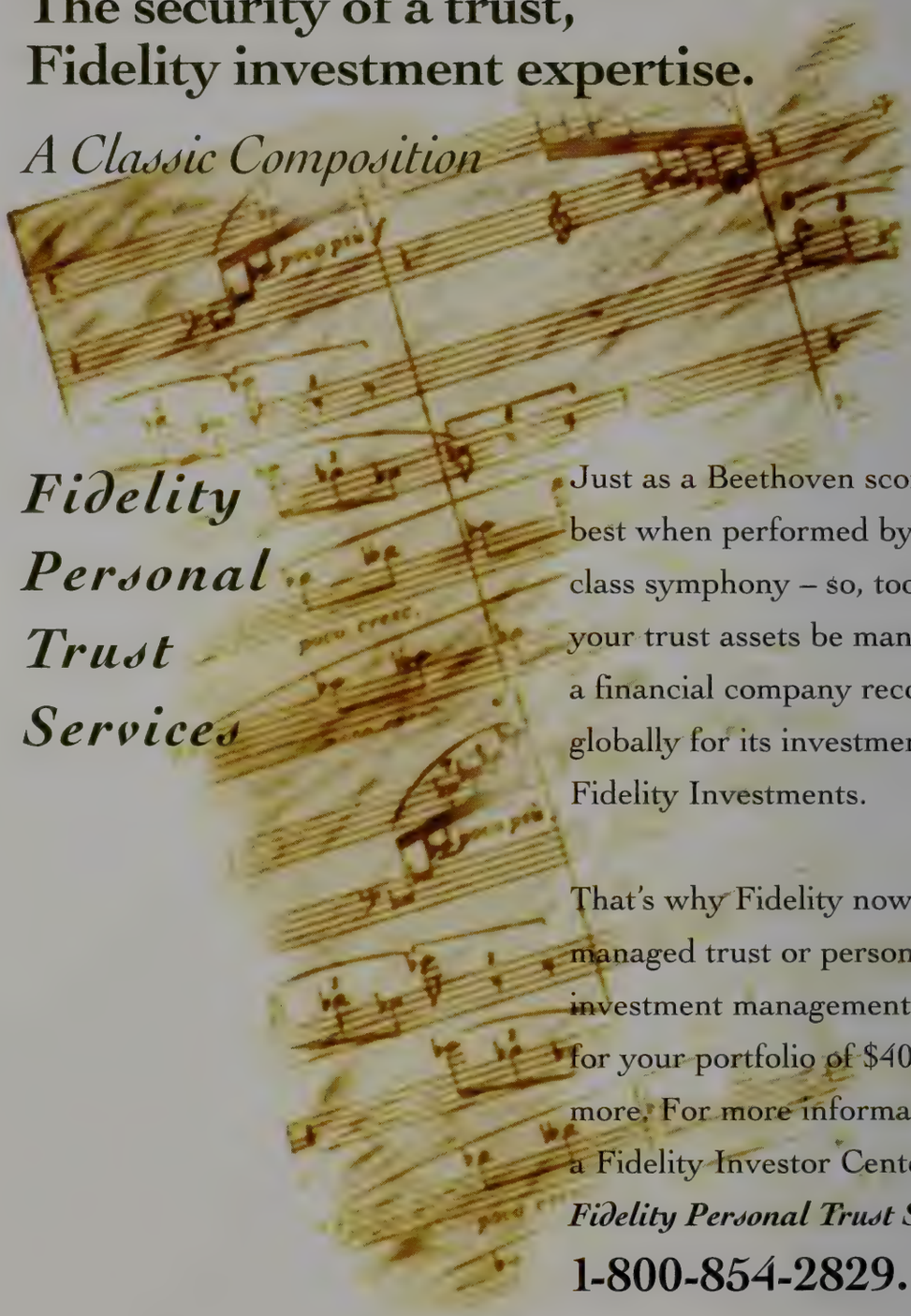


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A Tribute to Roland Hayes



As part of the citywide tribute in February to the famous tenor Roland Hayes, the Boston Symphony Orchestra honored him with concerts on February 1, 2, and 3. In connection with this tribute the Boston Symphony Archives has mounted an exhibit that explores the life and career of the famous African-American tenor, who began his distinguished career in Boston in 1917. Photographs, letters, programs, awards, and other memorabilia, including a bronze bust by Renee Vautier and a fur coat worn by Roland Hayes, are on exhibit in the two Archives display cases in the Cohen Wing lobby. The Boston Symphony Orchestra would like to thank the following individuals and organizations for making materials available to us: Afrika Hayes-Lambe, Allan Keiler, A. Fred Prager, and the Boston Public Library. The Boston Public Library has mounted a more extensive exhibit, entitled "Roland Hayes: The Man and the Artist," on view in the Koussevitzky Room in the Research Library through March 1, 1996. For more information on that exhibit call (617) 536-5400, ext. 285.

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Salute to Symphony 1996
This Weekend,
Friday, March 1–Monday, March 4

Celebrating its 25th anniversary, Salute to Symphony 1996, under the expert coordination of the Boston Symphony Association of Volunteers, will take place Friday, March 1, through Monday, March 4. The BSO's annual fundraiser and largest community outreach event is sponsored this year for the first time by FLEET.

Marking its twentieth year of Salute to Symphony telecasts, WCVB-TV Channel 5 will broadcast a special concert live from Symphony Hall on Monday, March 4, from 7:30 to 9 p.m., featuring Boston Pops Conductor Keith Lockhart and an up-close and personal look at Seiji Ozawa, who will also be featured in two musical selections. WCVB news anchors Natalie Jacobson and Chet Curtis, who have hosted the BSO telecast each year since its inception in 1977, will be joined by Frank Avruch and Dixie Whatley for this special televised concert, to be simulcast on WCRB 102.5 FM.

With Salute to Symphony 1996, WCRB celebrates its 25th anniversary as producer of the BSO's radiothon. This year's radio programming will continue the tradition of broadcasting the orchestra's most popular current and historical recordings, rarely heard tapes from the archives, and interviews including informal conversations with Seiji Ozawa and Keith Lockhart.

This 25th anniversary marks a new milestone in Salute's history as FLEET becomes the corporate sponsor of this year's Salute to Symphony weekend, including the Symphony Hall Open House, which will take place on Saturday, March 2, from 11 a.m. to 4 p.m. Be sure to bring your family and friends to this festive, informal day of free musical activities for everyone.

Community support of the BSO is vital to maintaining and furthering the orchestra's goals in Symphony Hall, in area schools, and throughout the region. You can make a pledge by calling 1-800-325-9400; a pledge of any amount is appreciated! This year's incentive gifts range from a charming children's BSO T-shirt or a custom-designed Boston Symphony Orchestra ceramic mug in black with an elegant BSO gold colophon for a pledge of $25 to an opportunity to conduct the Boston Pops in *The Stars and Stripes Forever*! for $6,000. Be sure to tune into WCRB 102.5 FM and WCVB-TV for special BSO incentives available only through these broadcasts.

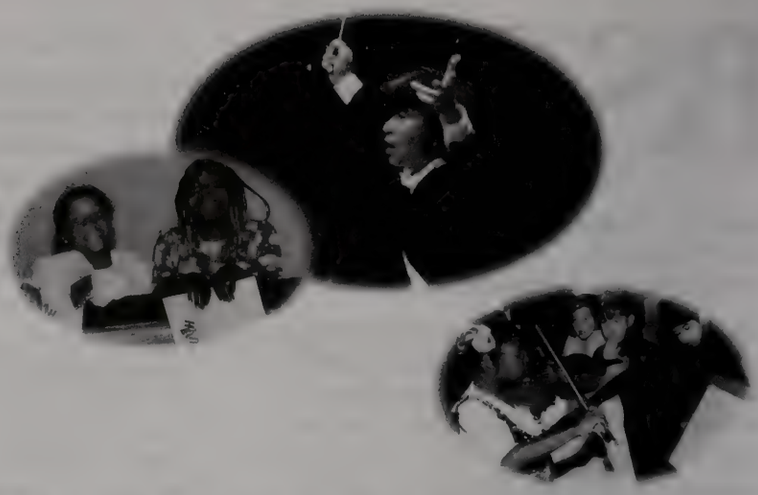
The players, management, and staff of the Boston Symphony Orchestra express their gratitude to FLEET, to WCVB-TV Channel 5, to WCRB 102.5 FM, and to the many volunteers from the greater Boston area who devote countless hours to making this annual event a success.

Boston Symphony Chamber Players
at Jordan Hall
Sunday, March 10, at 3 p.m.

The Boston Symphony Chamber Players, with pianist Gilbert Kalish, conclude their 1995-96 season at Jordan Hall at the New England Conservatory on Sunday, March 10, at 3 p.m. The program includes Hindemith's Quartet for clarinet, violin, cello, and piano, Dvořák's Quartet in E-flat for piano and strings, Opus 87, and Johann Strauss, Jr.'s *Emperor-Waltzes* as arranged by Arnold Schoenberg for chamber ensemble. Single tickets at $24, $17, and $14 are available by calling SymphonyCharge at (617) 266-1200, at the Symphony Hall box office, or, on the day of the concert, at the Jordan Hall box office.

Michael Steinberg at
Symphony Hall as Guest Lecturer
and to Sign New Book,
"The Symphony: A Listener's Guide"

Michael Steinberg, the BSO's Director of Publications from 1976 to 1979, for many years music critic of the *Boston Globe*, and currently program annotator for both the San Francisco Symphony and New York Philharmonic, will be at Symphony Hall as a guest lecturer, and to sign copies of his new book, *The Symphony: A Listener's Guide*, on Wednesday evening, March 13, and Friday afternoon, March 15. The evening lecture on March 13, free to ticket holders for that night's Open Rehearsal, will take place from 6:30 to 7 p.m. in Symphony Hall, with the book-signing immediately following at the Symphony Shop until the rehearsal begins at 7:30. The



Photos: Steve J. Sherman, Miro Vintoniv

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March 15 lecture, open to ticket holders for the afternoon BSO concert, is that day's Friday Preview in Higginson Hall in the Cohen Wing, from 12:15 to 1 p.m., with a book-signing to follow immediately in the Shop until the concert begins at 1:30, and then again during intermission. Published this fall by Oxford University Press, *The Symphony: A Listener's Guide* is based on Mr. Steinberg's program notes for the Boston Symphony Orchestra and the San Francisco Symphony. A companion volume, on the concerto, is planned.

BSO Members in Concert

BSO assistant concertmaster Laura Park appears in recital with pianist Charles Abramovic on Friday, March 1, at 8 p.m. at Seully Hall at Boston Conservatory, 8 The Fenway, and on Sunday, March 3, at 3 p.m. at the Fitchburg Public Library. The program includes Lutosławski's Partita for violin and piano, J.S. Bach's E major Partita for unaccompanied violin, Szymanowski's *Notturno e Tarantella*, and Beethoven's C minor violin sonata, Opus 30, No. 2. Both concerts are free of charge.

BSO principal bassoon Richard Svoboda is featured in Mozart's Bassoon Concerto as part of an all-Mozart program with the Boston Classical Orchestra, Harry Ellis Dickson, Music Director, at Faneuil Hall on Friday, March 1, at 8 p.m. and Sunday, March 3, at 3 p.m. Tickets are $27, $23, and $17 ($2 discount for seniors, $5 discount for students). For more information call (617) 426-2387.

Ronald Knudsen leads the New Philharmonia Orchestra, the new community orchestra made up mostly of former Newton Symphony members, in a benefit concert entitled "From Strauss to Swing" on Saturday, March 2, at 8 p.m. at Ellsworth Hall at Pine Manor College, 400 Heath Street in Chestnut Hill. Boston jazz great Rebecca Parris and the George Mesterhazy Trio are featured, with a special appearance by Keith Lockhart. Proceeds from the concert and concurrent silent auction (beginning at 7 p.m.) benefit the New Philharmonia in its inaugural season. Tickets are $50 for reserved seats, $35 general admission. For more information call (617) 527-9717.

BSO assistant concertmaster Laura Park appears in concert with clarinetist Catherine Hudgins, cellist Andrés Diaz, and pianist Anthony Fogg on Sunday, March 10, at 8 p.m. at the All Newton Music School. The program includes Mozart's E minor violin sonata, K.304, Ravel's Sonata for Violin and Cello, and Messiaen's *Quartet for the End of Time*, for clarinet, violin, cello, and piano. For more information call (617) 527-4553.


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SEIJI OZAWA



Seiji Ozawa is now in his twenty-third season as music director of the Boston Symphony Orchestra. Mr. Ozawa became the BSO's thirteenth music director in 1973, after a year as music adviser; his tenure with the Boston Symphony is the longest of any music director currently active with an American orchestra. In his more than two decades as music director, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts at Symphony Hall and Tanglewood, on tours to Europe, Japan, Hong Kong, China, and South America, and across the United States, including regular concerts in New York. Mr. Ozawa has upheld the BSO's commitment to new music through the commissioning of new works, including a series of centennial commissions marking the orchestra's hundredth birthday in 1981, and a series of works celebrating the fiftieth anniversary in 1990 of the Tanglewood Music Center, the orchestra's summer training program for young musicians. In addition, he has recorded more than 130 works with the orchestra, representing more than fifty different composers, on ten labels.

In addition to his work with the Boston Symphony, Mr. Ozawa appears regularly with the Berlin Philharmonic, the New Japan Philharmonic, the London Symphony, the Orchestre National de France, the Philharmonia of London, and the Vienna Philharmonic. He made his Metropolitan Opera debut in December 1992, appears regularly at La Scala and the Vienna Staatsoper, and has also conducted opera at the Paris Opera, Salzburg, and Covent Garden. In September 1992 he founded the Saito Kinen Festival in Matsumoto, Japan, in memory of his teacher Hideo Saito, a central figure in the cultivation of Western music and musical technique in Japan, and a co-founder of the Toho School of Music in Tokyo. In addition to his many Boston Symphony recordings, Mr. Ozawa has recorded with the Berlin Philharmonic, the Chicago Symphony, the London Philharmonic, the Orchestre National, the Orchestre de Paris, the Philharmonia of London, the Saito Kinen Orchestra, the San Francisco Symphony, the Toronto Symphony, and the Vienna Philharmonic, among others.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France. Charles Munch, then music director of the Boston Symphony Orchestra, subsequently invited him to attend the Tanglewood Music Center, where he won the Koussevitzky Prize for outstanding student conductor in 1960. While a student of Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, who appointed him assistant conductor of the New York Philharmonic for the 1961-62 season. He made his first professional concert appearance in North America in January 1962, with the San Francisco Symphony. He was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. He conducted the Boston Symphony Orchestra for the first time in 1964, at Tanglewood, and made his first Symphony Hall appearance with the orchestra in January 1968. In 1970 he became an artistic director of Tanglewood.

Mr. Ozawa recently became the first recipient of Japan's Inouye Sho ("Inouye Award"). Created to recognize lifetime achievement in the arts, the award is named after this century's preeminent Japanese novelist, Yasushi Inouye. In September 1994 Mr. Ozawa received his second Emmy award, for Individual Achievement in Cultural Prgramming, for "Dvořák in Prague: A Celebration," with the Boston Symphony Orchestra. He won his first Emmy for the Boston Symphony Orchestra's PBS television series "Evening at Symphony." Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

BOSTON SYMPHONY ORCHESTRA 1995-96

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Music Director
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Bernard Haitink
Principal Guest Conductor



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Charles Munch chair, fully funded in perpetuity

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Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

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Robert L. Beal, and Enid L. and Bruce A. Beal chair, endowed in perpetuity in 1980

Laura Park
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
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Ruth and Carl Shapiro chair, fully funded in perpetuity

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David and Ingrid Kosowsky chair

Amnon Levy
Theodore W. and Evelyn Berenson Family chair

*Jerome Rosen

*Sheila Fiekowsky

*Jennie Shames

*Valeria Vilker Kuchment

*Tatiana Dimitriades

*Si-Jing Huang

*Nicole Monahan

Second Violins

Marylou Speaker Churchill
Principal
Fahnestock chair

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley

*Harvey Seigel

Ronan Lefkowitz

*Nancy Bracken

*Aza Raykhtsaum

*Bonnie Bewick

*James Cooke

*Victor Romanul
Bessie Pappas chair

*Catherine French

*Kelly Barr

Violas

§Steven Ansell
Guest Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Hui Liu
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Ronald Wilkison
Lois and Harlan Anderson chair

Robert Barnes

Burton Fine

Joseph Pietropaolo

Michael Zaretsky

Marc Jeanneret

Mark Ludwig

*Rachel Fagerburg

*Edward Gazouleas

*Kazuko Matsusaka

Cellos

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Martha Babcock
Assistant Principal
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*Ronald Feldman
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

Luis Leguía
Robert Bradford Newman chair

Carol Procter
Lillian and Nathan R. Miller chair

*Jerome Patterson
Charles and JoAnne Dickinson chair

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Rosemary and Donald Hudson chair

*Owen Young
John F. Cogan, Jr., and Mary Cornille chair

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Lawrence Wolfe
Assistant Principal
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John Salkowski
Joseph and Jan Brett Hearne chair

*Robert Olson

*James Orleans

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‡*On sabbatical leave*
°*On leave*
§*Substitute player*

*Todd Seeber
*John Stovall
*Dennis Roy

Flutes
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Acting Principal
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Fenwick Smith
Myra and Robert Kraft chair, endowed in perpetuity in 1981

Assistant Principal
Marian Gray Lewis chair, fully funded in perpetuity

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Geralyn Coticone
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979

Oboes
‡Alfred Genovese
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
§Chikao Inomata
Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
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Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews
Thomas Martin
Associate Principal & E-flat clarinet

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Roland Small
Richard Ranti
Associate Principal

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
Charles Kavalovski
Principal
Helen Sagoff Slosberg chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
‡Daniel Katzen
Elizabeth B. Storer chair
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

Trumpets
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Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman
Ford H. Cooper chair
Timothy Morrison
Associate Principal
Thomas Rolfs

Trombones
Ronald Barron
Principal
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Norman Bolter

Bass Trombone
Douglas Yeo

Tuba
Chester Schmitz
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Principal
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Marshall Burlingame
Principal
Lia and William Poorvu chair
William Shisler
James Harper

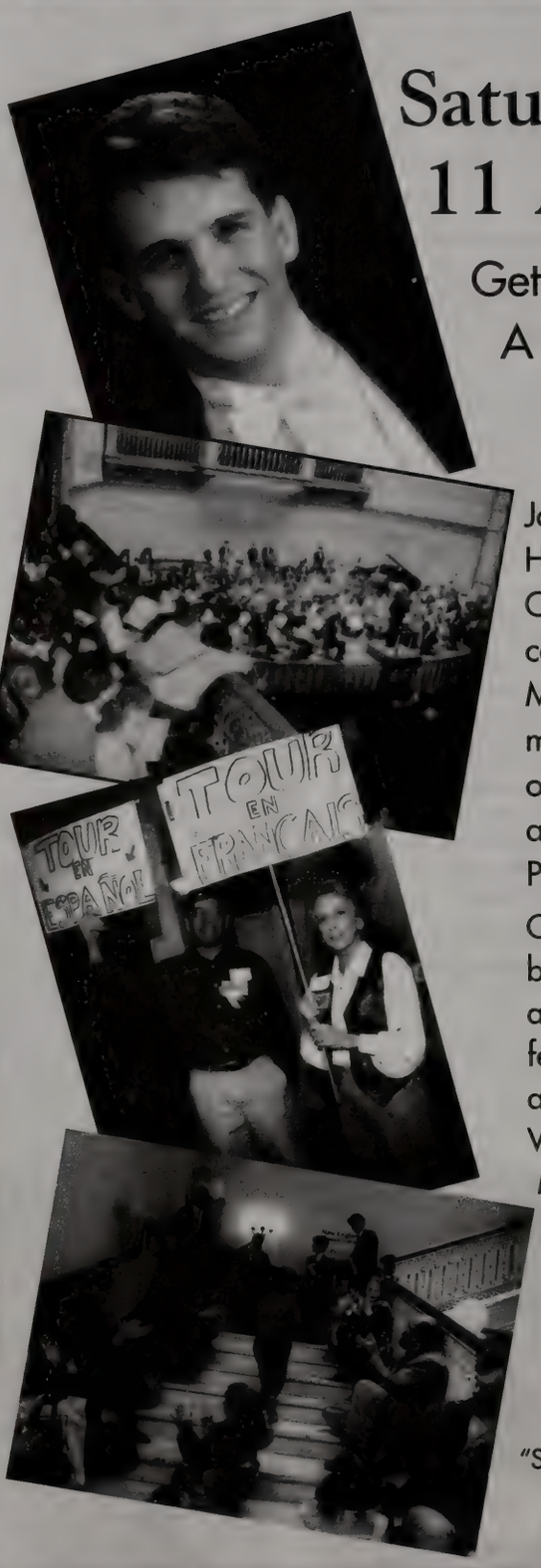
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SYMPHONY HALL OPEN HOUSE



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Other "Salute" events include daily broadcasts on WCRB 102.5 FM and a telecast of a special BSO concert featuring Keith Lockhart and an appearance by Seiji Ozawa, on WCVB-TV Channel 5, Monday, March 4, from 7:30 to 9 PM.

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Friday, March 1, at 1:30
Saturday, March 2, at 8

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MOZART — Symphony No. 25 in G minor, K.183(173dB)

Allegro con brio
Andante
Menuetto
Allegro

MOZART — Piano Concerto No. 27 in B-flat, K.595

Allegro
Larghetto
Allegro

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Theme (Andante grazioso)
Variation I. L'istesso tempo
Variation II. Poco agitato
Variation III. Con moto
Variation IV. Vivace
Variation V. Quasi presto
Variation VI. Sostenuto (quasi Adagietto)
Variation VII. Andante grazioso
Variation VIII. Sostenuto
Fugue (Allegretto grazioso)

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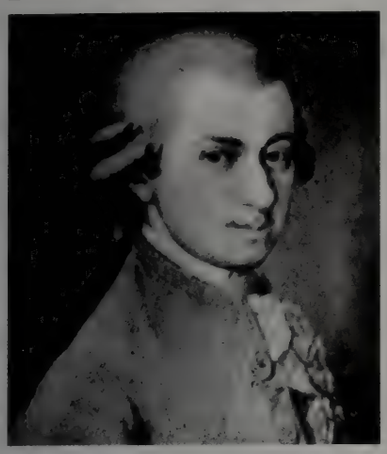
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Wolfgang Amadè Mozart
Symphony No. 25 in G minor, K.183(K.173dB)



Joannes Chrisostomus Wolfgang Gottlieb Mozart, who began calling himself Wolfgango Amadeo about 1770 and Wolfgang Amadè in 1777, was born in Salzburg, Austria, on January 27, 1756, and died in Vienna on December 5, 1791. He composed the "little" G minor symphony in Salzburg in 1773; it was almost certainly performed in Salzburg at that time, though no date of performance is known. It was also probably performed in Vienna about ten years later. The Boston Symphony Orchestra gave the first American performances on October 27 and 28, 1899, under Wilhelm Gericke. At that time Mozart's early symphonies were so little-known that reviewer Philip Hale, writing in the "Boston Journal," described the work as having been "exhumed by Gericke." It was not performed again at BSO concerts until Leonard Bernstein programmed it here in 1948, later BSO performances being given by Erich Leinsdorf (the BSO's only Tanglewood performance, in July 1963), Joseph Silverstein, Kurt Masur, and Kurt Sanderling (the most recent subscription performances, in November 1990). The score calls for two oboes, two bassoons, four horns, and strings.

Much ink has been spilled over the fact that this wonderful symphony, patronizingly called the "little G minor" to distinguish it from the later K.550 (admittedly one of the glories of music), was Mozart's first symphony in a minor key. It came at a time when many Austrian composers, Haydn among them, as well as such lesser lights as d'Ordonez and Vanhal, were all trying their wings with one, or two, or perhaps just a few more minor-key symphonies. It is rather hard for us—standing as we do on the far side of the romantic gulf—to imagine a musical culture in which just about everything was cheery, chipper, and decoratively major-key. *Weltschmerz* was simply not a subject for music, at least not during a particular rather restricted period of time that we most often refer to as "*rococo*" (following our customary musical practice of stealing terminology from the art historians). There had been highly complicated and expressive music exploiting minor keys during the Baroque era, but the swing of taste in the mid-century had driven out anything that might be too serious, and a frivolous backlash ensued. Eventually that palled, and the important composers experimented, at least briefly, with the minor keys once again. This has been labeled the *Sturm und Drang*, or "storm and stress" period. It has sometimes been referred to as the "romantic crisis," but no emotional crisis has ever been resolved with less strain—and without even the necessity of consulting a psychiatrist! The composers involved each wrote a handful of symphonies in minor keys and declared themselves cured.

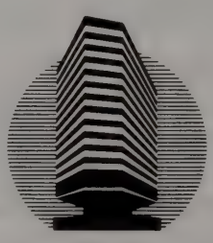
Yet they did amass a certain degree of lasting expressive capital in the process. This confluence of cheery *rococo* decorations with the stormy effusions of the "romantic crisis" resulted finally in the creation of the mature classical style, in which composers could move freely and with great expressive effect between extremes of mood, in a way that would have been impossible a generation earlier. The new, mature style was fully exploited by Mozart and Haydn in the works that we consider the most treasurable, those compositions that still form the core repertory of our musical lives.

As for the oft-made assertion that the "little G minor" was Mozart's introduction to this expressive world in the realm of the symphony, writers have overlooked the earlier Sinfonia in D minor (K.118[74c]) composed three years before. Indeed, even as a child of seven Mozart had shown his awareness of these realms: when visiting England, he wrote a keyboard piece in G minor (K.15p) in which the keyboard was treated in quite

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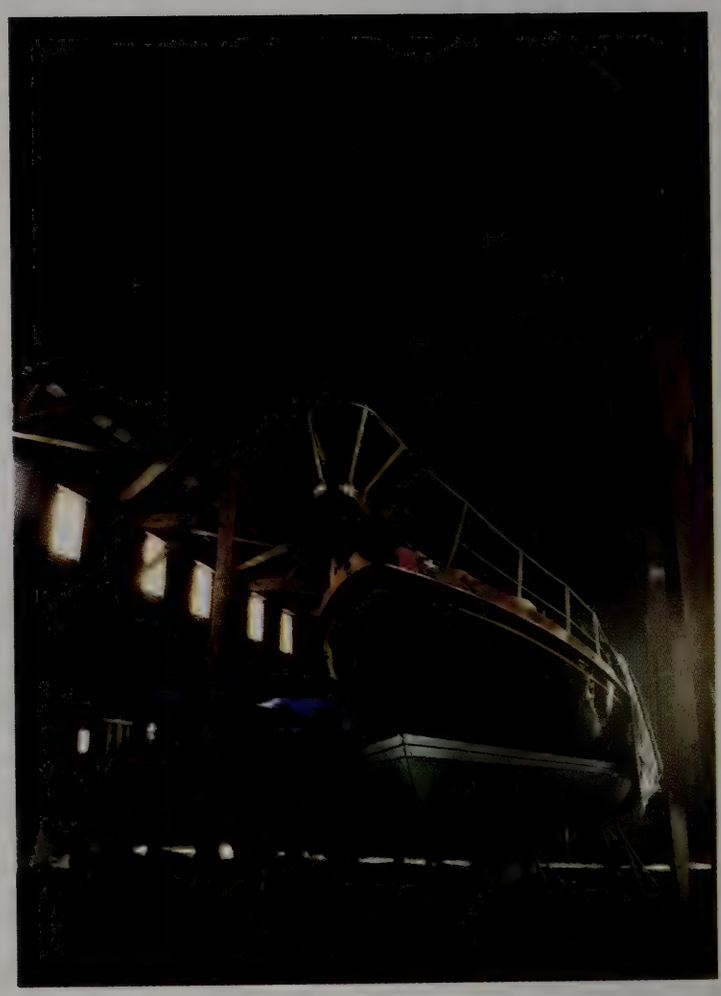
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a symphonic manner with all of the gestures that became stereotyped in—and were claimed as the invention of—the later period.

We don't know why Mozart composed this particular work, but it was certainly done with an impending performance in view, since his eminent practicality prevented him from writing music for its own sake as a theoretical exercise. The first performance, then, certainly took place in Salzburg soon after the work's completion. That Mozart thought highly of it is clear from a letter he wrote from Vienna a decade later, on January 4, 1783, urgently asking his father to send some of the scores he had left in Salzburg; this G minor symphony was among them. Since he thanked his father for a package that arrived on February 15, we can assume that the scores came then and were presumably used for a performance sometime that spring. And by that time he had completed the *Haffner* Symphony, one of the earliest of his later symphonies to have remained almost continuously in the repertory, so that if he expressed himself as willing to introduce the earlier G minor symphony to Vienna, he must have done so out of a justifiable pride at his achievement of a decade earlier.

The symphony opens with the dramatic gestures characteristic of this "romantic crisis": stormy syncopations, dramatic tremolos, daring (for the time) chromaticism, passionately leaping thematic ideas. And yet already Mozart is the master of the means of expression that in the hands of a lesser composer might have been repeated in stereotyped fashion; the opening theme, played with the strings vigorously syncopated, returns soon after in the plangent solo oboe over the lightest of unsyncopated string accompaniments, thus turning fierceness to lamentation. Slashing rhythmic figures passed between the violins and cellos mark a return to fierceness soon after. Mozart demonstrates similar control of his expressive moods in the slow movement, a miniature sonata form, in which the color darkens magically during an unexpected harmonic extension in the recapitulation.

After the vigorous G minor of the Menuetto, the open-air rusticity of the Trio, which is played entirely by wind instruments and in the major mode, is a welcome bright relief. The finale returns to the fierceness of the opening movement, eschewing a shift to G major for a lighter, "sociable" ending and continuing the string syncopations of the beginning. And yet here, too, Mozart demonstrates his unexcelled ability to shift moods with the utmost naturalness between one phrase and the next, with a lighter lyric idea filled with those pensively rising Mozartean chromaticisms; nonetheless most of the movement remains a field of combat for intense contrapuntal treatment of the principal ideas.

—Steven Ledbetter

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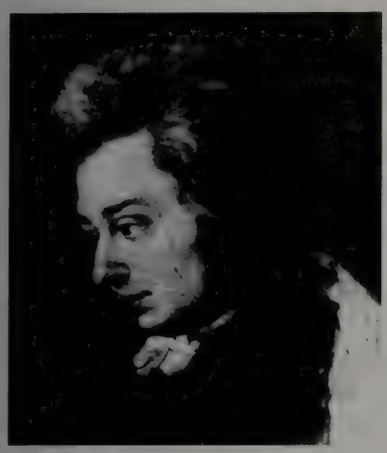
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Wolfgang Amadè Mozart
Piano Concerto No. 27 in B-flat, K.595



Joannes Chrisostomus Wolfgang Gottlieb Mozart, who began calling himself Wolfgango Amadeo about 1770 and Wolfgang Amadè in 1777, was born in Salzburg, Austria, on January 27, 1756, and died in Vienna on December 5, 1791. He completed his final piano concerto on January 5, 1791. The first performance took place in Vienna on March 4 that year. Erich Leinsdorf led the first Boston Symphony performance on July 7, 1963, at Tanglewood, with Rudolf Serkin as soloist. Subsequent BSO performances featured Claude Frank with Leinsdorf conducting, Vladimir Ashkenazy with Seiji Ozawa, Christoph Eschenbach as both pianist and conductor, Murray Perahia with Colin Davis, Alicia de Larrocha with Adam Fischer, Vladimir Feltsman with Charles Dutoit (the most recent subscription performances, in March 1989), and Evgeny Kissin with Ozawa (the most recent Tanglewood performance, in July 1991). Besides the solo piano, the concerto calls for one flute, two oboes, two bassoons, two horns, and the usual strings.

In 1791, when Mozart's short span of years came to its untimely end, he was remembered in memorial tributes with a warmth that was far more than conventionally laudatory. Clearly his genius stood out at the time, ranked only with the other great Viennese master, Haydn. Yet to the general public his music was often difficult to understand—daring, highly flavored, complex—so that Mozart had all but given up concertizing in the normal way, which was to assemble the performers for a program that would consist

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largely of his own music (with himself as piano soloist), rent a hall, sell the tickets, and reap such profits as there may have been. Audiences apparently had stopped coming to Mozart's "academies," as such concerts were called. It was a far cry from the heady days of 1784 when he might appear a dozen times a month; even his last three symphonies, composed in the summer of 1788, probably for an intended series of academies, were not performed in the three years of life remaining to him. Thus it was that Mozart's final contribution to the piano concerto, a genre he had made uniquely his own six or seven years earlier, received its first performance not in an academy given by the composer himself, but rather one given by the distinguished and popular clarinetist Joseph Beer on March 4, 1791, some two months after the completion of the work. How it was received is unknown.

In this beautifully autumnal concerto, Mozart avoids the glitter of virtuosity for its own sake, to such an extent that it seems even subdued when compared with some earlier examples. But its expressive qualities are correspondingly richer, and the concerto shares many elements with the other works of his last year: a direct simplicity of melody, an interest in harmonic exploration, and a universality that transcends the passions of the past and enters into a newly tranquil world.

The Allegro presents a wealth of tuneful ideas linked together with the utmost ease and naturalness, even when a little dotted fanfare in the woodwinds interrupts the melody in the strings and threatens to upset the parsing of its phrases. The music oscillates between major and minor, hinting at expressive depths, and the solo instrument picks up much of its figuration from the ritornello, tying everything together most ingeniously. The beginning of the development is designed purposely to disorient the ear, taking off from the extraordinarily distant key of B minor and moving rapidly through a bewildering succession of keys before returning home with Mozart's usual felicity.

The Larghetto opens with the unaccompanied piano singing an expressive song in a mood of tranquil resignation, though the orchestra responds with achingly poignant chromaticisms later on. The finale is lighter, though not so extroverted as some of the earlier concerto rondos. The main tune is a chipper one that Mozart adapted almost immediately after finishing the concerto into a little spring song, "*Komm, lieber Mai*" ("Come, dear May"), K.596. For the rest, the rondo is graceful and vivacious, but its lack of the normal keyboard fireworks suggests that Mozart, at the end of his life, had found an entirely new relation to the audiences that he had courted so assiduously in the earlier years. They no longer had to be compelled to admiration; they could now be wooed by the richness of the music and not only the flash of the performance. And if, as the evidence seems to suggest, they were not attracted by either, then the composer was perfectly willing to go his own way, to write his music as he wanted it to go quite independently of audience approval and traditional aristocratic patronage. Beethoven managed to do that a generation later and still find the means of support; Mozart tried it just a little too soon, as the penury of his last years demonstrates. Still, his late style recalls Winckelmann's famous epigram on the inherent character of classical art—"*edle Einfalt und stille Grösse*" ("noble simplicity and quiet greatness")—which could be applied just as appropriately to this, the capstone on the edifice of Mozart's piano concertos.

—S.L.



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Max Reger
Variations and Fugue on a Theme of Mozart, Opus 132



Johann Baptist Joseph Maximilian Reger was born in Brand, Upper Palatinate, Bavaria, on March 19, 1873, and died in Leipzig on May 11, 1916. He composed his Variations and Fugue on a Theme of Mozart in 1914, employing the theme of the first movement of Mozart's A major piano sonata, K.331. The composer himself conducted the first performance on February 5, 1915, at the Royal Opera House in Berlin. Josef Stransky led the American premiere that same year, with the New York Philharmonic on November 2. The only previous Boston Symphony performances were conducted by Nikolai Malko in Cambridge and Boston on January 18, 19, and 20, 1940, and by William Steinberg in Boston, New York, and Providence in October 1970. The score calls for a modest-sized romantic orchestra of three flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani, harp, and strings.

During his own lifetime Max Reger was much discussed. Philip Hale noted in the Boston Symphony program book in 1908, "Some regard him as the greatest living composer, for there are passionate Regerites; others admit his facility and find no other quality in his voluminous works." Reger did indeed compose with a ready facility and may have turned out too much in his short but intense career; yet there are a fair number of works that are both substantial and attractive. His music is only gradually becoming known to the general public today and is seriously underrepresented in recordings and performances, at least partly because of prejudicial attacks that continued to color his reputation for years after his death.

Reger's parents did not take seriously early signs of a bent toward music, with the result that his technique took some time to develop. At first he was influenced primarily by Brahms, though a visit to Bayreuth at the age of fifteen confirmed his determination to devote himself to music. He became an organist and began writing quantities of chamber music (though later he denounced everything up to his Opus 20 as "rubbish"). Despite his admiration for Wagner, he remained a composer of absolute music. His attacks on program music during six years spent in Munich (1901-07) led to constant bickering with other composers there, but he began to turn out significant works, including a Sinfonietta, Opus 90, which caused a scandal at its premiere. Both in Munich and, soon after, in Boston, it was "both fiercely hissed and wildly applauded." In 1907, at the age of thirty-four, he became professor of composition in Leipzig, a position he held until 1915, when he moved to Jena for the remaining two years of his short life. While returning from a concert tour of the Netherlands, he stopped to visit friends in Leipzig in May 1916, and suffered a fatal heart attack. In his forty-three years, he had produced a voluminous output (the published opus numbers reach 145), including overtures, concertos, and tone poems for orchestra, as well as many choral works, dozens of chamber compositions, and many works for piano or organ.

Reger's music combines elements of the Baroque and Romantic styles. He was a devotee of J.S. Bach, an interest that naturally turned Reger in the direction of elaborate polyphonic writing, though joined with the wide-ranging harmonies of the late nineteenth century. This sometimes gives the impression of constant modulation for its own sake, lacking clear points of harmonic arrival or striking contrasts in texture. It is from such works that Reger gained his unhappy reputation. But there are, in fact, many com-



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positions in his list that are both accessible and enjoyable. His gradual acceptance of Mozart (whose music he did not at first appreciate) may have had an effect on the clearer textures of his most popular orchestral work, the *Mozart* Variations, Opus 132.

It never hurts when a composer chooses a well-known and popular theme as the basis for a set of variations. Since a large part of the point of such a work is to astonish the listener with imaginative ways of treating the material, the composer is ahead of the game if the listener is intimately familiar with the theme going in, because the changes rung on such material are much more easily identified. So it was both a practical decision, as well as an act of homage to Mozart, that led Reger to select the theme of the much-loved A major piano sonata, K.331, where Mozart himself puts the theme through its paces in a set of variations.

Reger begins with a full statement of Mozart's theme (Andante grazioso) in A major, including its repetitions, though he writes these out with changes of scoring—first winds, then strings for the opening strain; then winds again, followed by full orchestra, and dying away in the strings for the second strain. Despite the closeness of this theme to Mozart's pitches, the character is far more romantic, with hairpin swells of dynamics and long legato phrases.

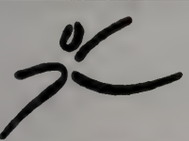
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There follow eight variations:

Variation I (L'istesso tempo). The theme itself is carried in the winds (solo oboe and clarinet), surrounded by lavish and delicate embellishments in the flutes and strings. These elements are inverted in the second half; not only is the theme turned upside down, but now it appears in the strings, while the woodwinds carry the embellishment.

Variation II (Poco agitato). The strings continue the theme in its inverted form, now presented in F major, though the harmonies begin to move much farther afield than Mozart would have allowed.

Variation III (Con moto). The theme is now shorn of its lilting 6/8 character and converted to straightforward flowing eighths in 2/4 and the key of A minor.

Variation IV (Vivace). At first glance this appears to have little to do with the original theme. A crisper rhythm (eighth-note followed by two sixteenths) becomes the dominant pattern and focuses the attention away from the melodic line (horns and upper strings), which turns out to be a simplified version of the theme turned upside down. This becomes the basic material for a variation that builds to a substantial climax.

Variation V (Quasi presto). The first three notes of the theme (a neighbor-note figure) form the basis of a chromatic variation that returns to 6/8 time and builds itself up out of wispy fragments that create a momentary climax, then slip away.

Variation VI (Sostenuto [quasi Adagietto]). We return to the mood and basic orchestration of the opening, but with the melody line simplified to even eighth-notes and the warm key of D major.

Variation VII (Andante grazioso). Horns and cellos sing the theme in its original form, but in the key of F major. The first violins offer a lucid countermelody, while the other strings embellish the texture.

Variation VIII (Sostenuto). The last variation is very free, departing from the symmetrical phrasing of the earlier variations to give the effect of a quasi-symphonic development. It thus serves as a kind of slow introduction to the large fugue, its harmonic adventures almost destroying a sense of key, but finally landing on a sustained dominant chord.

Fugue (Allegretto grazioso). The sprightly fugue subject is a distant cousin of the main theme. It begins high in the violins and moves downward through the whole orchestra. It maintains a lively pace, with far-reaching chromatic moves and texture steadily intensified until horns and trumpet bring back Mozart's original tune against the fully-scored climax of the fugue for a brilliant final touch.

—S.L.

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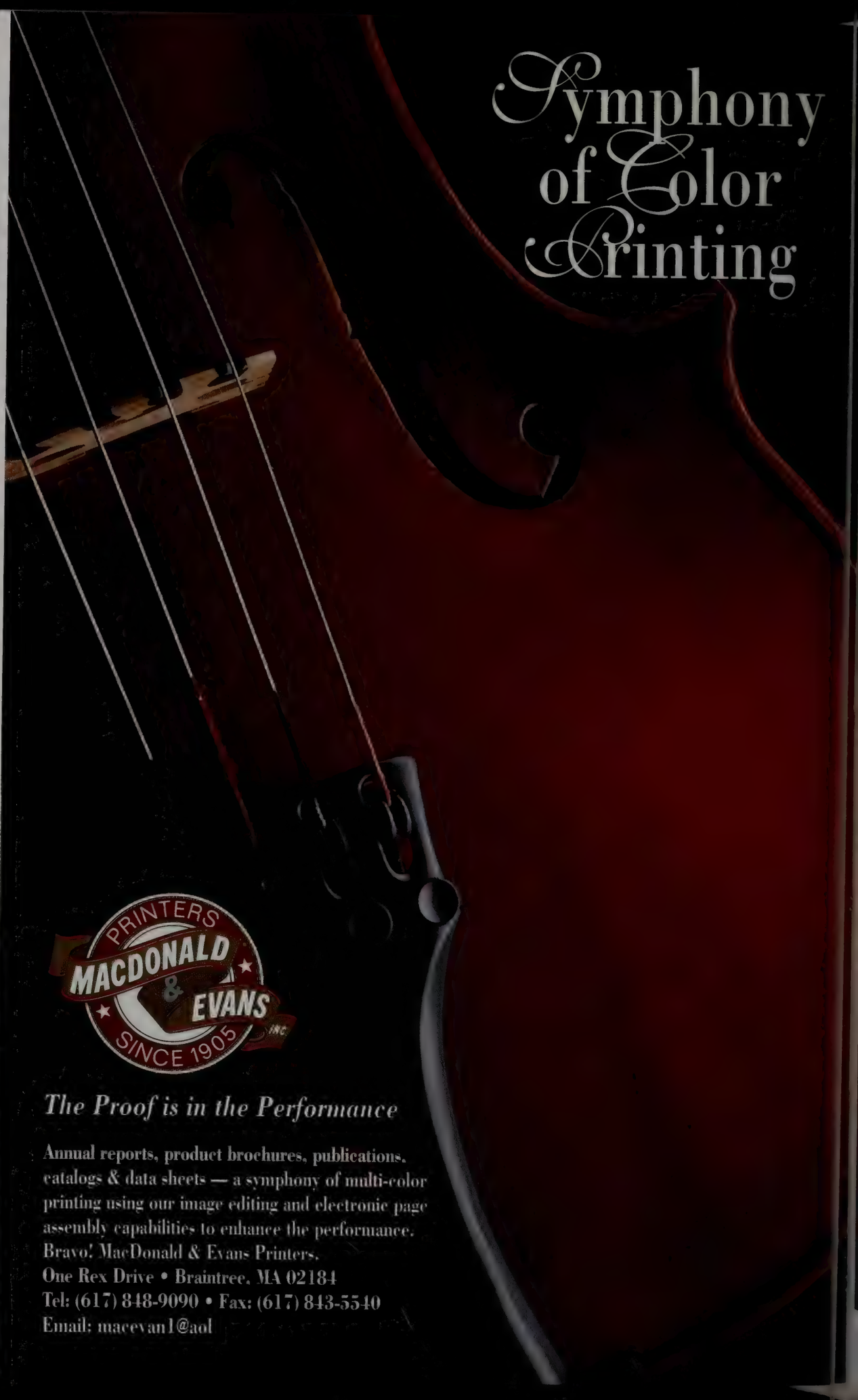
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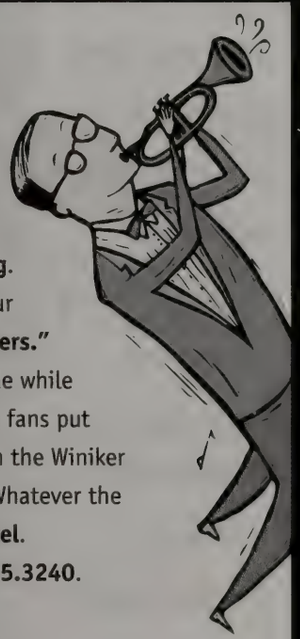
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The newest Mozart biography is something different: Maynard Solomon's *Mozart: A Life* (Harper Collins) follows his highly regarded *Beethoven* in taking an entirely fresh look at a thrice-familiar master, questioning received opinions, analyzing sources often overlooked, and, in particular, bringing a perceptive pscyhological analysis to bear on the vital question of Mozart and his father. Psychobiography often runs the risk of veering into sheer invention, but Solomon employs the form as well as it has ever been used, and no account of Mozart from now on will be able to avoid the issues it raises, though not everyone will want to follow Solomon in laying many of the problems of Mozart's life so strongly at the door of his father Leopold. Stanley Sadie's fine Mozart article in The New Grove has been published separately (Norton paperback); Sadie is also the author of *Mozart* (Grossman paperback), a convenient brief life-and-works survey with nice pictures. Alfred Einstein's classic *Mozart: The Man, the Music* is still worth knowing (Oxford paperback). In many respects the most informative biography of Mozart—though it covers only the last ten years of his life—is Volkmar Braunbehrens' *Mozart in Vienna, 1781-1791* (Harper Perennial paperback), which convincingly lays to rest many

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myths about the composer while sketching far more effectively than previous writers the milieu in which he worked. H.C. Robbins Landon has also covered the same ground in several volumes devoted to Mozart in Vienna, to his final year, and to Vienna itself during the time Mozart was there. *The Mozart Compendium: A Guide to Mozart's Life and Music*, edited by H.C. Robbins Landon (Schirmer Books), is a first-rate single-volume reference work for the Mozart lover, filled with an extraordinary range of information, including things it might never have occurred to you to look up, but which you'll be delighted to know. A distinguished roster of specialists writes about the historical background of Mozart's life, the musical world in which Mozart lived, his social milieu and personality, his opinions on everything from religion and reading matter to sex and other composers. In addition, there are entries for all of Mozart's works with basic information regarding their composition, performance, publication, location of manuscripts, and special features (such as nicknames or borrowed tunes). Finally, a discussion of the reception of Mozart's music, performance practices, myths and legends about Mozart, Mozart in literature, and an evaluation of the biographies, analytical studies, and editions of Mozart's music caps a remarkable book. The concept of the book proved so successful—detailed and scholarly for the specialist, wide-ranging, yet accessible for the general music-lover—that the same model has been followed for similar volumes devoted to Beethoven and Wagner. The most thorough and extended discussion of

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It was the Mozart symphonies in the historical-instrument performances by the Academy of Ancient Music under the direction of Christopher Hogwood (Oiseau-Lyre) that sparked the modern interest in attempts to reconstruct the historical styles, sounds, and settings of the classical repertory, including the number of players and their physical placement. (Neither size nor arrangement was standardized in Mozart's day, different

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cities and different ensembles having their own character, largely for accidental reasons.) Hogwood's performances of the complete Mozart symphonies—which include many more works than other "complete" sets—are available on seventeen compact discs divided into seven volumes; K.183 is found in Volume 4 of the series. Other conductors with sets of the "standard" forty-one Mozart symphonies currently available include more traditional performances by Erich Leinsdorf with the Philharmonic Symphony Orchestra of London (MCA, eight discs), and Sir Neville Marriner with the Academy of St. Martin in the Fields (Philips, twelve discs). Sir Charles Mackerras uses a modern-instrument ensemble—the Prague Chamber Orchestra—but avails himself of much of the approach of the "historical" sets in vivid performances (Telarc, ten discs). Mackerras's version of the "little" G minor symphony is also available as a single disc with symphonies 28 and 29, while Marriner's version is coupled with the Symphony No. 29. Other single-disc recordings of this symphony include versions by Ton Koopman with the Amsterdam Baroque Orchestra (Erato, with symphonies 29 and 33) and Rafael Kubelik with the Bavarian Radio Symphony Orchestra (Orfeo, with Mozart's *Prague* Symphony and Haydn's Symphony No. 99).

Among recordings of the B-flat piano concerto, K.595, I would recommend the performances by Alfred Brendel with Neville Marriner and the Academy of St. Martin in the Fields (Philips, with the A major concerto, K.488), Mitsuko Uchida with Jeffrey Tate and the English Chamber Orchestra (Philips, with the D major concerto, K.537), and Murray Perahia as soloist and conductor with the English Chamber Orchestra (CBS, with the D minor concerto, K.466). Among historical recordings of lasting interest: Artur Schnabel's 1934 performance with John Barbirolli and the London Symphony Orchestra (Arabesque, with the C minor concerto, K.491, and the Rondo in A minor, K.511); Robert Casadesus with George Szell and the Columbia Symphony Orchestra (Sony Classical, three discs, with concertos 21, 22, 23, 24, and 26); and a 1957 recording by Clara Haskil with Ferenc Fricsay and the Bavarian State Orchestra (Deutsche Grammophon Dokumente, with the F major concerto, K.459).

Although a good deal has been written about Reger in German, both for the specialist and the general reader, there is no general study in English. The Variations and Fugue on a Theme of Mozart has been among the most frequently recorded of Reger's works. A fine version by Sir Colin Davis with the Bavarian Radio Symphony Orchestra on Philips is no longer listed in the American catalogues, but—such being the confusion of record distribution these days—that doesn't mean that it isn't available. Recordings that are listed include a recent version by Kurt Masur and the New York Philharmonic (Teldec, with Brahms's Variations on a Theme of Haydn and William Schuman's orchestration of Charles Ives's *Variations on "America"*) and an older version by Horst Stein with the Bamberg Symphony Orchestra (Koch Schwann, with Reger's Variations and Fugue on a Theme of Beethoven).

—S.L.

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Marek Janowski



The German conductor Marek Janowski studied in Italy and Germany. He was music director at the Freiburg and Dortmund operas from 1973 to 1979 and has since been a regular guest conductor at the leading opera houses in Paris, Vienna, Berlin, Dresden, Hamburg, Cologne, and Munich. In the United States he has conducted at the Metropolitan Opera, Chicago Lyric Opera, and San Francisco Opera. Mr. Janowski was music director of the Gurzenich Orchestra in Cologne from 1986 to 1990. He was appointed music director of the Orchestre Philharmonique de Radio France in 1984 and has recently extended his contract with that orchestra for three more years. In addition, he appears as guest conductor with many of the great European and American orchestras. He has worked with the Berlin Philharmonic, the Munich Philharmonic, the Bayerischer Rundfunk, the Dresden Staatskapelle, the Gewandhaus Orchestra of Leipzig, the Zurich Tonhalle, the Rotterdam Philharmonic, the Czech Philharmonic, the London Symphony, the Philharmonia, the Royal Philharmonic, the BBC Symphony, and the NHK Symphony in Tokyo. In the United States he appears regularly with the Boston Symphony in Symphony Hall and at Tanglewood, the Philadelphia Orchestra, and the Pittsburgh Symphony. He has also worked with the Detroit Symphony, the Dallas Symphony, the Montreal Symphony, the Saint Louis Symphony, the San Francisco Symphony, and the Los Angeles Philharmonic. Besides his commitments with the Orchestre Philharmonique, future projects include concerts with the Gewandhaus Orchestra and Gerhard Oppitz, the Oslo Philharmonic, the NDR Hamburg, the Royal Philharmonic, the Maggio Musicale, the Danish Radio Symphony, the National Symphony, the Los Angeles Philharmonic, and the symphony orchestras of Baltimore, Detroit, Pittsburgh, and San Francisco. A noted recording artist, Mr. Janowski is acclaimed for the Ariola-Eurodisc release of Wagner's complete *Ring* with the Dresden Staatskapelle. Other discs include Weber's *Euryanthe* and Strauss's *Die schweigsame Frau* on EMI, Penderecki's *The Devil of Loudon* on Philips, Bruckner's Fourth and Sixth symphonies and Wagner excerpts with the Orchestre Philharmonique de Radio France on Virgin Classics, Messiaen's *Turangalîla-symphonie* and *Un Sourire* and Lutosławski's Concerto for Orchestra with the Orchestre Philharmonique on RCA Victor Red Seal, and Weber's *Der Freischütz* with the Berlin Radio Symphony also on RCA Victor Red Seal. Future plans with BMG Classics/RCA Victor Red Seal include Weber's *Oberon* and *Euryanthe* with the Berlin Radio Symphony, Roussel symphonies with the Orchestre Philharmonique de Radio France, and the complete Beethoven piano concertos with Gerhard Oppitz and the Gewandhaus Orchestra. Mr. Janowski made his Boston Symphony debut in February 1989 and appeared with the BSO most recently prior to this season in March 1995.

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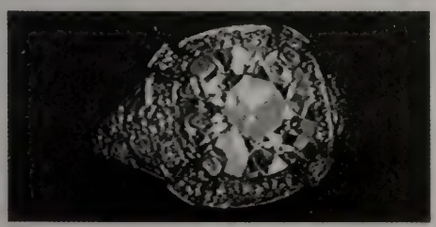
Richard Goode



Pianist Richard Goode has won a devoted following through his frequent performances with major orchestras, recitals, and recordings. A native of New York, Mr. Goode studied with Elvira Szigeti and Claude Frank, with Nadia Reisenberg at the Mannes College of Music, and with Rudolf Serkin at the Curtis Institute. His many prizes include the Young Concert Artists Award, First Prize in the Clara Haskil Competition, the Avery Fisher Prize, and a Grammy Award with clarinetist Richard Stoltzman. Acknowledged as a leading interpreter of Beethoven, his remarkable interpretations of that composer's music came to national attention in 1986, when he played all five concertos with David Zinman and the Baltimore Symphony, and again in the 1987-88 season, when he performed the complete cycle of sonatas at New York's 92nd Street Y and at Kansas City's Folly Theater. His more than two dozen recordings include music of Mozart, Lieder of Schubert, Brahms, and Wolf with soprano Benita Valente, and chamber and solo works of Brahms, Schubert, Schumann, and George Perle. He is the first American-born pianist to have recorded the complete Beethoven sonatas, which were nominated for a 1994 Grammy Award. His latest recording, with soprano Dawn Upshaw on Elektra/Nonesuch, offers Lieder by Schubert, Schumann, and Wolf on texts of Goethe. Highlights of recent seasons have included first-time appearances with the Boston Symphony, the Chicago Symphony, and the Cleveland Orchestra, as well as return engagements with the New York Philharmonic and the Philadelphia Orchestra. In Europe he has appeared with the Berlin Radio Symphony under Edo de Waart, the Finnish Radio Symphony under Jukka-Pekka Saraste, and on a tour of Germany with Herbert Blomstedt and the Bamberg Symphony. His Carnegie Hall recital debut in December 1990 was cited as a "Best of the Year" in the *New York Times* year-end wrap-up, subsequent New York recitals at Lincoln Center, Carnegie Hall, the Metropolitan Museum, and the 92nd Street Y also being hailed as season highlights. Highlights of Mr. Goode's 1995-96 season include recitals in all the major North American cities and in such major European centers as Amsterdam, Paris, Vienna, Milan, Madrid, and Lisbon, as well as the concluding recitals of Beethoven sonata cycles in San Francisco/Berkeley, Chicago, London, Frankfurt, and Hannover. Orchestral engagements during 1995-96 include appearances with the Los Angeles Philharmonic under Esa-Pekka Salonen, the Baltimore Symphony under David Zinman, the Orchestre de Paris, the Minnesota Orchestra, and Orpheus. Mr. Goode made his Boston Symphony debut at Tanglewood in July 1991, returning for subscription appearances in November 1991 and appearing with the orchestra most recently at Tanglewood in July 1993.

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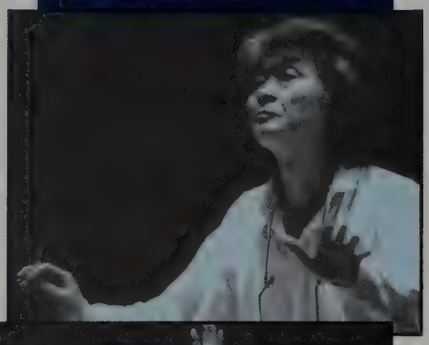
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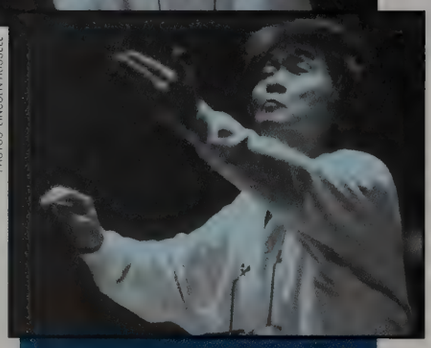
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Kevin Short, bass-baritone (Trulove)
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Malcolm Lowe, violin
Music of MOZART and BEETHOVEN

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3 THURSDAY MORNINGS
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OCTOBER 12
SEIJI OZAWA, conductor
Emanuel Ax, piano
Music of TIPPETT, BEETHOVEN, and PROKOFIEV

MARCH 7
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Music of SMETANA and DVOŘÁK

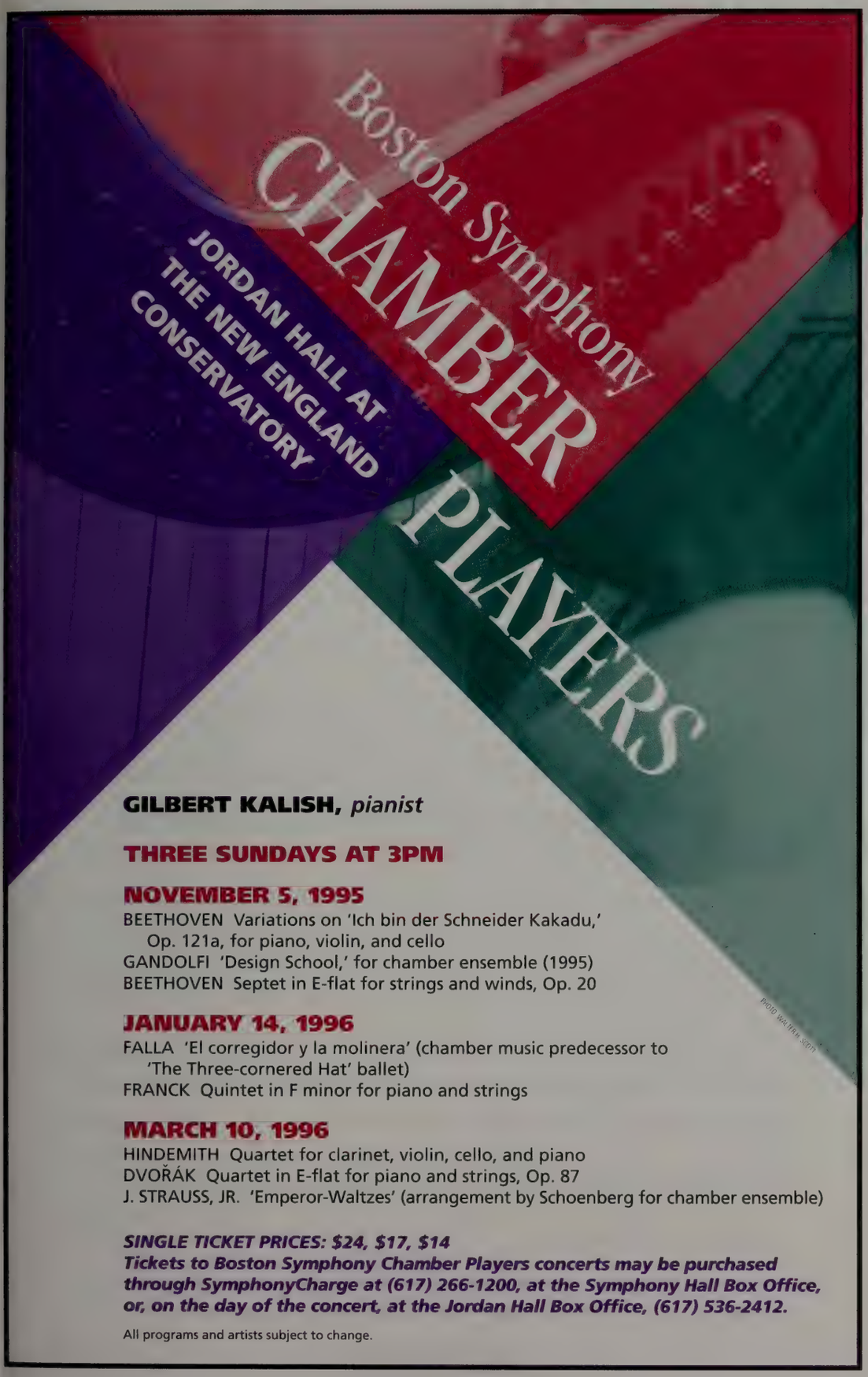
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NEXT PROGRAM...

Thursday, March 7, at 10:30 a.m. (Open Rehearsal;
Pre-Rehearsal Talk at 9:30 in Symphony Hall)
Thursday, March 7, at 8
Friday, March 8, at 1:30
Saturday, March 9, at 8

ROGER NORRINGTON conducting

SMETANA — from *Má Vlast* (*My Fatherland*):

Vyšehrad [A fortress in Bohemia]
Vltava [The river Moldau]
From Bohemia's woods and fields

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DVOŘÁK — Cello Concerto in B minor, Opus 104

Allegro
Adagio, ma non troppo
Finale: Allegro moderato

LYNN HARRELL

Like Beethoven, Bedřich Smetana, the first great Czech composer, became deaf in his final years; but that did not prevent him from composing the cycle of six tone poems—*Má Vlast*—that celebrates the history and natural beauty of his country. Roger Norrington returns to Symphony Hall with three of the six tone poems. "Vyšehrad" was home to the first kings of Bohemia; "The Moldau" depicts the course of Czechoslovakia's great river; "From Bohemia's Woods and Fields" celebrates the scenic splendor of Smetana's homeland. Antonín Dvořák was the other great Bohemian composer of the Romantic era. The acclaimed American cellist Lynn Harrell joins Mr. Norrington and the BSO for that composer's Cello Concerto in B minor, the best-loved concerto ever written for the instrument.

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Thursday, March 7, at 10:30 a.m.
Open Rehearsal
Steven Ledbetter will discuss the program at 9:30 in Symphony Hall.
Thursday 'D'—March 7, 8-10
Friday 'B'—March 8, 1:30-3:30
Saturday 'A'—March 9, 8-10

ROGER NORRINGTON conducting
LYNN HARRELL, cello

SMETANA	"Vyšehrad," "The Moldau," and "From Bohemia's Woods and Fields," from *Má Vlast*
DVOŘÁK	Cello Concerto

Wednesday, March 13, at 7:30 p.m.
Open Rehearsal
Guest lecturer Michael Steinberg will discuss the program at 6:30 in Symphony Hall.
Thursday 'A'—March 14, 8-9:55
Friday 'B'—March 15, 1:30-3:25
Saturday 'B'—March 16, 8-9:55

ANDRÉ PREVIN conducting
MALCOLM LOWE, violin

MOZART	Divertimento in F, K.138
MOZART	Violin Concerto No. 5 in A, K.219
BEETHOVEN	String Quartet No. 14 in C-sharp minor, Op. 131

(arranged by Dimitri Mitropoulos for string orchestra)

Thursday 'C'—March 21, 8-10:10
Friday Evening—March 22, 8-10:10
Saturday 'A'—March 23, 8-10:10
Tuesday 'C'—March 26, 8-10:10

ANDRÉ PREVIN, conductor and pianist
BARBARA BONNEY, soprano

HAYDN	Symphony No. 82, *The Bear*
MOZART	Concert aria, "Ch'io mi scordi di te...Non temer, amato bene," with obbligato piano
PREVIN	*Miss Sallie Chisum Remembers Billy the Kid*

(world premiere of orchestral version)

PREVIN	Vocalise

(world premiere of orchestral version)

MOZART	Symphony No. 39

Thursday, March 28, at 10:30 a.m.
Open Rehearsal
Steven Ledbetter will discuss the program at 6:30 in Symphony Hall.
Thursday 'B'—March 28, 8-10:10
Friday 'A'—March 29, 1:30-3:40
Saturday 'B'—March 30, 8-10:10

FRANZ WELSER-MÖST conducting
YEFIM BRONFMAN, piano

HONEGGER	Symphony No. 3, *Liturgique*
PROKOFIEV	Piano Concerto No. 2
DVOŘÁK	Symphony No. 7

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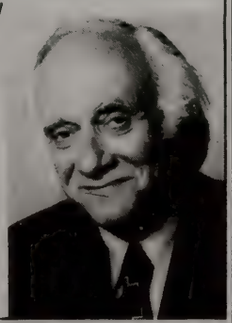
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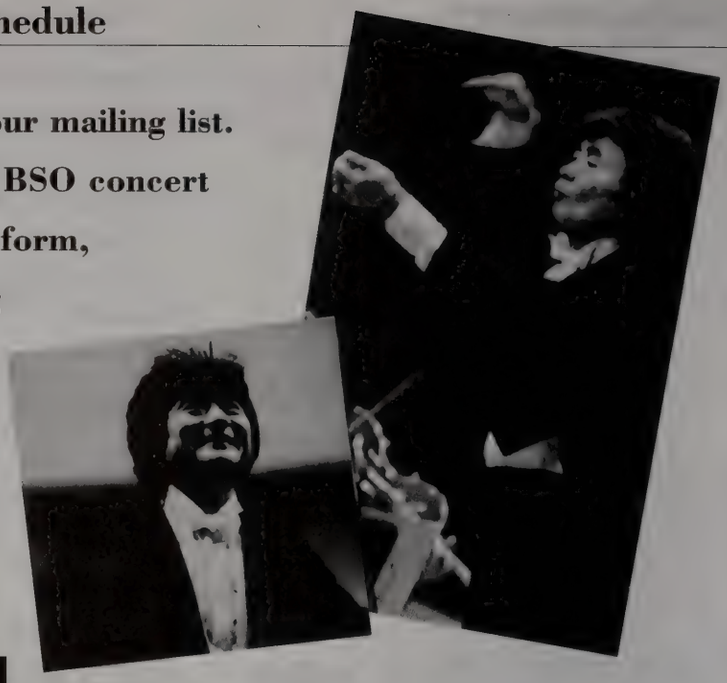
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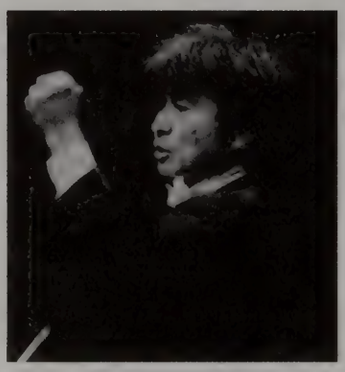
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TO PURCHASE BSO TICKETS: American Express, MasterCard, Visa, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, Monday through Saturday from 10 a.m. until 6 p.m. Outside the 617 area code, phone 1-800-274-8499. There is a handling fee of $2.50 for each ticket ordered by phone.

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LOST AND FOUND is located at the security desk just inside the Cohen Wing entrance on Huntington Avenue.

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MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator, on the first-balcony level, audience-left, outside the Cabot-Cahners Room near the coatroom, and in the Cohen Wing.

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BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live by WGBH-FM (Boston 89.7) and by WAMC-FM (Albany 90.3, serving the Tanglewood area). Saturday-evening concerts are broadcast live by WCRB-FM (Boston 102.5)

BSO FRIENDS: The Friends are donors to the Boston Symphony Orchestra Annual Fund. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9 and 5, (617) 638-9251. If you are already a Friend and you have changed your address, please send your new address *with your newsletter label* to the Development Office, Symphony Hall, Boston, MA 02115. Including the mailing label will assure a quick and accurate change of address in our files.

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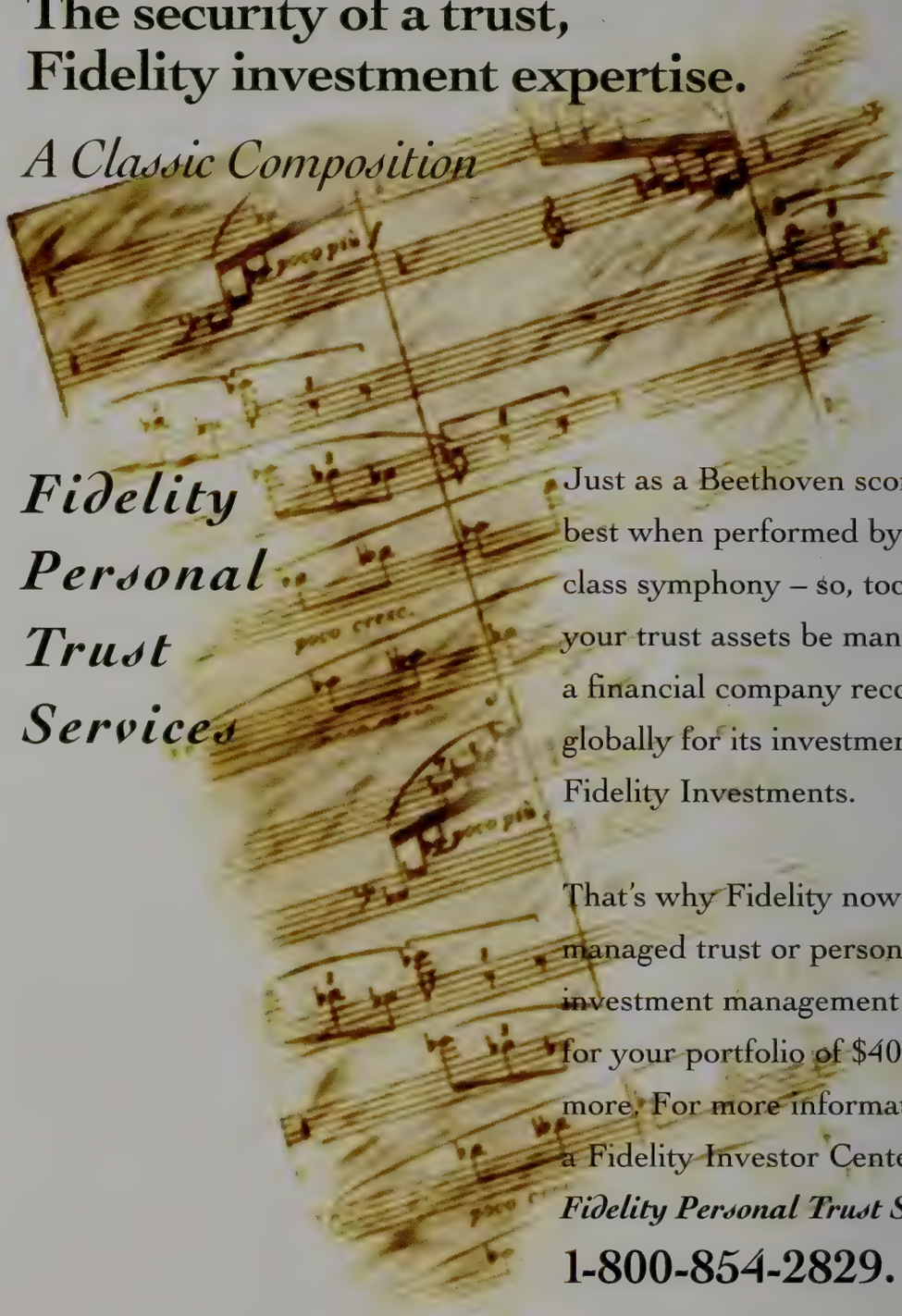


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A Tribute to Roland Hayes



As part of the citywide tribute in February to the famous tenor Roland Hayes, the Boston Symphony Orchestra honored him with concerts on February 1, 2, and 3. In connection with this tribute the Boston Symphony Archives has mounted an exhibit that explores the life and career of the famous African-American tenor, who began his distinguished career in Boston in 1917. Photographs, letters, programs, awards, and other memorabilia, including a bronze bust by Renee Vautier and a fur coat worn by Roland Hayes, are on exhibit in the two Archives display cases in the Cohen Wing lobby. The Boston Symphony Orchestra would like to thank the following individuals and organizations for making materials available to us: Afrika Hayes-Lambe, Allan Keiler, A. Fred Prager, and the Boston Public Library. The Boston Public Library has mounted a more extensive exhibit, entitled "Roland Hayes: The Man and the Artist," on view in the Koussevitzky Room in the Research Library through March 1, 1996. For more information on that exhibit call (617) 536-5400, ext. 285.

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BSO

Boston Symphony Chamber Players at Jordan Hall
Sunday, March 10, at 3 p.m.

The Boston Symphony Chamber Players, with pianist Gilbert Kalish, conclude their 1995-96 season at Jordan Hall at the New England Conservatory on Sunday, March 10, at 3 p.m. The program includes Hindemith's Quartet for clarinet, violin, cello, and piano, Dvořák's Quartet in E-flat for piano and strings, Opus 87, and Johann Strauss, Jr.'s *Emperor-Waltzes* as arranged by Arnold Schoenberg for chamber ensemble. Single tickets at $24, $17, and $14 are available by calling SymphonyCharge at (617) 266-1200, at the Symphony Hall box office, or, on the day of the concert, at the Jordan Hall box office.

A Grammy Award for Seiji Ozawa and the Boston Symphony Orchestra's Compact Disc with Itzhak Perlman

Itzhak Perlman's recent compact disc with Seiji Ozawa and the Boston Symphony Orchestra for EMI Classics—"The American Album," including Bernstein's *Serenade (after Plato's "Symposium")*, Barber's Violin Concerto, and Lukas Foss's Three American Pieces—won a Grammy Award last month in the category of Best Instrumental Performance by a Soloist with Orchestra. That recording and other CDs featuring the Boston Symphony Orchestra are available in the Symphony Shop.

Michael Steinberg at Symphony Hall as Guest Lecturer and to Sign New Book, "The Symphony: A Listener's Guide"

Michael Steinberg, the BSO's Director of Publications from 1976 to 1979, for many years music critic of the *Boston Globe*, and currently program annotator for both the San Francisco Symphony and New York Philharmonic, will be at Symphony Hall as a guest lecturer, and to sign copies of his new book, *The Symphony: A Listener's Guide*, on Wednesday evening, March 13, and Friday afternoon, March 15. The evening lecture on March 13, free to ticket holders for that night's Open Rehearsal, will take place from 6:30 to 7 p.m. in Symphony Hall, with the book-signing immediately following at the Symphony Shop until the rehearsal begins at 7:30. The March 15 lecture, open to ticket holders for the afternoon BSO concert, is that day's Friday Preview in Higginson Hall in the Cohen Wing, from 12:15 to 1 p.m., with a book-signing to follow immediately in the Shop until the concert begins at 1:30, and then again during intermission. Published this fall by Oxford University Press, *The Symphony: A Listener's Guide* is based on Mr. Steinberg's program notes for the Boston Symphony Orchestra and the San Francisco Symphony. A companion volume, on the concerto, is planned.

Attention, Subscribers: Seiji Ozawa and the BSO to Present East Coast Premiere of Elliot Goldenthal's "A Vietnam Oratorio," Thursday, April 4, and Saturday, April 6

Please note that the subscription programs of Thursday, April 4, and Saturday, April 6, have been changed: Seiji Ozawa and the Boston Symphony Orchestra will close those concerts with the east coast premiere of Elliot Goldenthal's *Fire Water Paper: A Vietnam Oratorio* instead of the originally scheduled Brahms Symphony No. 3. Commissioned by former BSO assistant conductor Carl St. Clair to commemorate the twentieth anniversary of the fall of Saigon, *A Vietnam Oratorio* was premiered last spring by the Pacific Symphony Orchestra, of which Mr. St. Clair is music director. The new work aroused an unusually warm response from audience members, including many veterans of the Vietnam War. Seiji Ozawa was so impressed and moved upon hearing a tape of the performance that he has decided to present *A Vietnam Oratorio* next month not only in Boston, but at Carnegie Hall and the Kennedy Center as well. The performances will feature soprano Jayne West, baritone James Maddalena, and the Tanglewood Festival Chorus, John Oliver, conductor.

The program for the first part of these concerts has also changed, but will feature

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soprano Kathleen Battle as originally planned. Ms. Battle will sing Anne Trulove's aria from Stravinsky's opera *The Rake's Progress*, the "Laudate Dominum" from Mozart's *Solemn Vespers*, and the originally scheduled Mozart concert aria, "Misera, dove son!"

"Suppers at Symphony" Welcome Patrons to "The Supper Club"

The BSO's "Suppers at Symphony," sponsored by the Boston Symphony Association of Volunteers, take on a new dimension in 1996 with the introduction of "The Supper Club." Now patrons at evening subscription concerts may enjoy a catered buffet dinner in Higginson Hall before *all* BSO performances. Please note that Supper Concerts, featuring a chamber music performance by BSO members, and Supper Talks, featuring a talk by a member of the BSO family or Boston's cultural community, will continue as scheduled. Doors open at 5:30 for all suppers for à la carte cocktails and conversation. Dinner is served at 6:15 on Supper Club and Supper Talk evenings (the talk follows at 7). Supper concert evenings begin with a chamber concert at 6 p.m. in the Cabot-Cahners Room, with dinner following at 7 in Higginson Hall.

In the weeks ahead "The Supper Club" will be open on Saturday, March 16, Saturday, March 30, Saturday, April 6, Thursday, April 18, and Saturday, April 20. Upcoming Supper Concerts will feature music of Barber and Mozart (Saturday, March 23, and Tuesday, March 26) and music of Bruch and Mozart (Thursday, April 4, and Tuesday, April 9). Speakers for upcoming Supper Talks include Boston University composer Sam Headrick (Thursday, March 14), Musicologist Ira Braus (Thursday, March 21), BSO Publications Manager Marc Mandel (Friday, March 22), and retired BSO violinist Leonard Moss (Thursday, March 28).

The suppers are priced at $23 per person for an individual event, $66 for any three, $88 for any four, or $132 for any six. Tickets are available through SymphonyCharge at (617) 266-1200 or at the Symphony Hall box office. There is a $2.50 handling fee for each ticket ordered by phone. Orders must be placed at least 48 hours in advance. For more information call the Volunteer Office at (617) 266-1492, ext. 516.

BSO Members in Concert

BSO assistant concertmaster Laura Park appears in concert with clarinetist Catherine Hudgins, cellist Andrés Diaz, and pianist Anthony Fogg on Sunday, March 10, at 8 p.m. at the All Newton Music School. The program includes Mozart's E minor violin sonata, K.304, Ravel's Sonata for Violin and Cello, and Messiaen's *Quartet for the End of Time*, for clarinet, violin, cello, and piano. For more information call (617) 527-4553.

BSO violinist Jerome Rosen is the pianist with Valeria Vilker Kuchment, violin, Owen Young, cello, and Julie Vaverka, clarinet, for the second of three Sunday-afternoon concerts devoted to chamber music of Brahms, on Sunday, March 17, at 2:30 p.m. at the First and Second Church of Boston, 66 Marlborough Street. The program includes the E minor cello sonata, Opus 38, the G major violin sonata, Opus 78, and the A minor trio for clarinet, cello, and piano, Opus 114. Admission is $13. For more information call (617) 876-7855.

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SEIJI OZAWA



Seiji Ozawa is now in his twenty-third season as music director of the Boston Symphony Orchestra. Mr. Ozawa became the BSO's thirteenth music director in 1973, after a year as music adviser; his tenure with the Boston Symphony is the longest of any music director currently active with an American orchestra. In his more than two decades as music director, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts at Symphony Hall and Tanglewood, on tours to Europe, Japan, Hong Kong, China, and South America, and across the United States, including regular concerts in New York. Mr. Ozawa has upheld the BSO's commitment to new music through the commissioning of new works, including a series of centennial commissions marking the orchestra's hundredth birthday in 1981, and a series of works celebrating the fiftieth anniversary in 1990 of the Tanglewood Music Center, the orchestra's summer training program for young musicians. In addition, he has recorded more than 130 works with the orchestra, representing more than fifty different composers, on ten labels.

In addition to his work with the Boston Symphony, Mr. Ozawa appears regularly with the Berlin Philharmonic, the New Japan Philharmonic, the London Symphony, the Orchestre National de France, the Philharmonia of London, and the Vienna Philharmonic. He made his Metropolitan Opera debut in December 1992, appears regularly at La Scala and the Vienna Staatsoper, and has also conducted opera at the Paris Opera, Salzburg, and Covent Garden. In September 1992 he founded the Saito Kinen Festival in Matsumoto, Japan, in memory of his teacher Hideo Saito, a central figure in the cultivation of Western music and musical technique in Japan, and a co-founder of the Toho School of Music in Tokyo. In addition to his many Boston Symphony recordings, Mr. Ozawa has recorded with the Berlin Philharmonic, the Chicago Symphony, the London Philharmonic, the Orchestre National, the Orchestre de Paris, the Philharmonia of London, the Saito Kinen Orchestra, the San Francisco Symphony, the Toronto Symphony, and the Vienna Philharmonic, among others.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France. Charles Munch, then music director of the Boston Symphony Orchestra, subsequently invited him to attend the Tanglewood Music Center, where he won the Koussevitzky Prize for outstanding student conductor in 1960. While a student of Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, who appointed him assistant conductor of the New York Philharmonic for the 1961-62 season. He made his first professional concert appearance in North America in January 1962, with the San Francisco Symphony. He was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. He conducted the Boston Symphony Orchestra for the first time in 1964, at Tanglewood, and made his first Symphony Hall appearance with the orchestra in January 1968. In 1970 he became an artistic director of Tanglewood.

Mr. Ozawa recently became the first recipient of Japan's Inouye Sho ("Inouye Award"). Created to recognize lifetime achievement in the arts, the award is named after this century's preeminent Japanese novelist, Yasushi Inouye. In September 1994 Mr. Ozawa received his second Emmy award, for Individual Achievement in Cultural Prgramming, for "Dvořák in Prague: A Celebration," with the Boston Symphony Orchestra. He won his first Emmy for the Boston Symphony Orchestra's PBS television series "Evening at Symphony." Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

BOSTON SYMPHONY ORCHESTRA 1995-96

Seiji Ozawa
Music Director
Music Directorship endowed by John Moors Cabot

Bernard Haitink
Principal Guest Conductor



First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Assistant Concertmaster
Robert L. Beal, and Enid L. and Bruce A. Beal chair, endowed in perpetuity in 1980

Laura Park
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

°Lucia Lin
Forrest Foster Collier chair

Leo Panasevich
Carolyn and George Rowland chair

Gottfried Wilfinger
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

Alfred Schneider
Muriel C. Kasdon and Marjorie C. Paley chair

Raymond Sird
Ruth and Carl Shapiro chair, fully funded in perpetuity

Ikuko Mizuno
David and Ingrid Kosowsky chair

Amnon Levy
Theodore W. and Evelyn Berenson Family chair

*Jerome Rosen
*Sheila Fiekowsky
*Jennie Shames
*Valeria Vilker Kuchment
*Tatiana Dimitriades
*Si-Jing Huang
*Nicole Monahan

Second Violins

Marylou Speaker Churchill
Principal
Fahnestock chair

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
*Harvey Seigel
Ronan Lefkowitz
*Nancy Bracken
*Aza Raykhtsaum
*Bonnie Bewick
*James Cooke

*Participating in a system of rotated seating
‡On sabbatical leave
°On leave
§Substitute player

*Victor Romanul
Bessie Pappas chair
*Catherine French
*Kelly Barr

Violas

Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Hui Liu
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Ronald Wilkison
Lois and Harlan Anderson chair

Robert Barnes
Burton Fine
Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
Mark Ludwig
*Rachel Fagerburg
*Edward Gazouleas
*Kazuko Matsusaka

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Esther S. and Joseph M. Shapiro chair

Joel Moerschel
Sandra and David Bakalar chair

*Ronald Feldman
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

Luis Leguía
Robert Bradford Newman chair

Carol Procter
Lillian and Nathan R. Miller chair

*Jerome Patterson
Charles and JoAnne Dickinson chair

*Jonathan Miller
Rosemary and Donald Hudson chair

*Owen Young
John F. Cogan, Jr., and Mary Cornille chair

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Joseph Hearne
Leith Family chair, fully funded in perpetuity

John Salkowski
Joseph and Jan Brett Hearne chair

*Robert Olson
*James Orleans

*Todd Seeber
*John Stovall
*Dennis Roy

Flutes
Elizabeth Ostling
Acting Principal
Walter Piston chair, endowed in perpetuity in 1970
Fenwick Smith
Myra and Robert Kraft chair, endowed in perpetuity in 1981

Assistant Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo
Geralyn Coticone
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979

Oboes
‡Alfred Genovese
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975
§Chikao Inomata
Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn
Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets
William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977
Scott Andrews
Thomas Martin
Associate Principal & E-flat clarinet

Bass Clarinet
Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons
Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974
Roland Small
Richard Ranti
Associate Principal

Contrabassoon
Gregg Henegar
Helen Rand Thayer chair

Horns
Charles Kavalovski
Principal
Helen Sagoff Slosberg chair, endowed in perpetuity in 1974
Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
‡Daniel Katzen
Elizabeth B. Storer chair
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

Trumpets
Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977
Peter Chapman
Ford H. Cooper chair
Timothy Morrison
Associate Principal
Thomas Rolfs

Trombones
Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity
Norman Bolter

Bass Trombone
Douglas Yeo

Tuba
Chester Schmitz
Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani
Everett Firth
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion
Thomas Gauger
Peter and Anne Brooke chair, fully funded in perpetuity
Frank Epstein
Peter Andrew Lurie chair
J. William Hudgins
Timothy Genis
Assistant Timpanist

Harps
Ann Hobson Pilot
Principal
Willona Henderson Sinclair chair
Sarah Schuster Ericsson

Librarians
Marshall Burlingame
Principal
Lia and William Poorvu chair
William Shisler
James Harper

Assistant Conductor
Richard Westerfield
Anna E. Finnerty chair

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A BRIEF HISTORY OF THE BOSTON SYMPHONY ORCHESTRA

Now in its 115th season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for more than a century. Under the leadership of Seiji Ozawa, its music director since 1973, the Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, Hong Kong, South America, and China, and reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is regarded as one of the world's most important music festivals; it helps develop the audience of the future through BSO Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors the Tanglewood Music Center, one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players, the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players. The activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old Boston Music Hall; Symphony Hall, one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in 1917, continued with increasing frequency, as did radio broadcasts. In 1918 Henri Rabaud was engaged as conductor; he was succeeded a year later by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

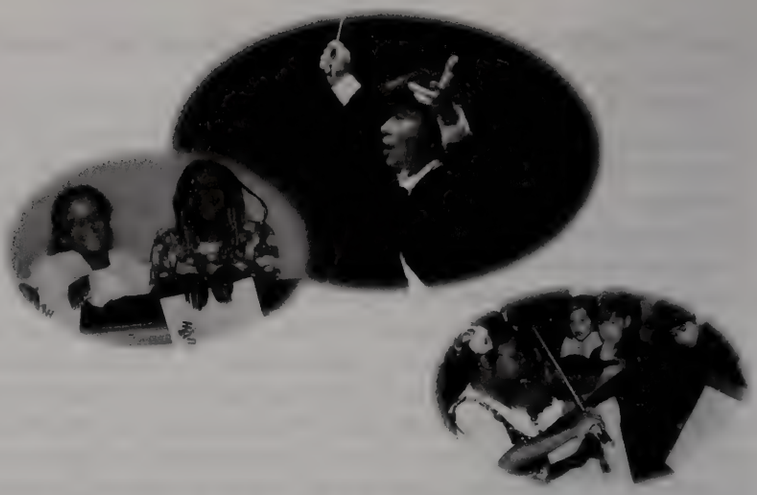
The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. Regular radio broadcasts of Boston Symphony concerts began during Koussevitzky's years as music director. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood Music Center).

In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams's baton. Keith Lockhart began his tenure as twentieth conductor of the Boston Pops in May 1995, succeeding Mr. Williams.

Charles Munch followed Koussevitzky as music director of the Boston Symphony Orchestra in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center; under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded. William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west.

Now in his twenty-third season as the BSO's music director, Seiji Ozawa became the thirteenth conductor to hold that post in the fall of 1973, following a year as music adviser and having already been appointed an artistic director of the Tanglewood Festival in 1970. During his tenure as music director Mr. Ozawa has continued to solidify the orchestra's reputation both at home and abroad. He has also reaffirmed the BSO's commitment to new music, through a series of centennial commissions marking the orchestra's 100th birthday, a series of works celebrating the fiftieth anniversary of the Tanglewood Music Center in 1990, and a continuing series of commissions from composers including Henri Dutilleux, Lukas Foss, Alexander Goehr, John Harbison, Hans Werner Henze, Leon Kirchner, Sir Michael Tippett, and Yehudi Wyner. Under his direction the orchestra has also expanded its recording activities, to include releases on the Philips, Telarc, Sony Classical/CBS Masterworks, EMI/Angel, Hyperion, New World, and Erato labels. In 1995 Seiji Ozawa and the Boston Symphony Orchestra welcomed Bernard Haitink in his new role as Principal Guest Conductor, in which capacity Mr. Haitink conducts and records with the orchestra, and also teaches at Tanglewood.

Today the Boston Symphony Orchestra, Inc. presents more than 250 concerts annually. It is an ensemble that has richly fulfilled Henry Lee Higginson's vision of a great and permanent orchestra in Boston.



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Bernard Haitink, *Principal Guest Conductor*
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Saturday, March 9, at 8

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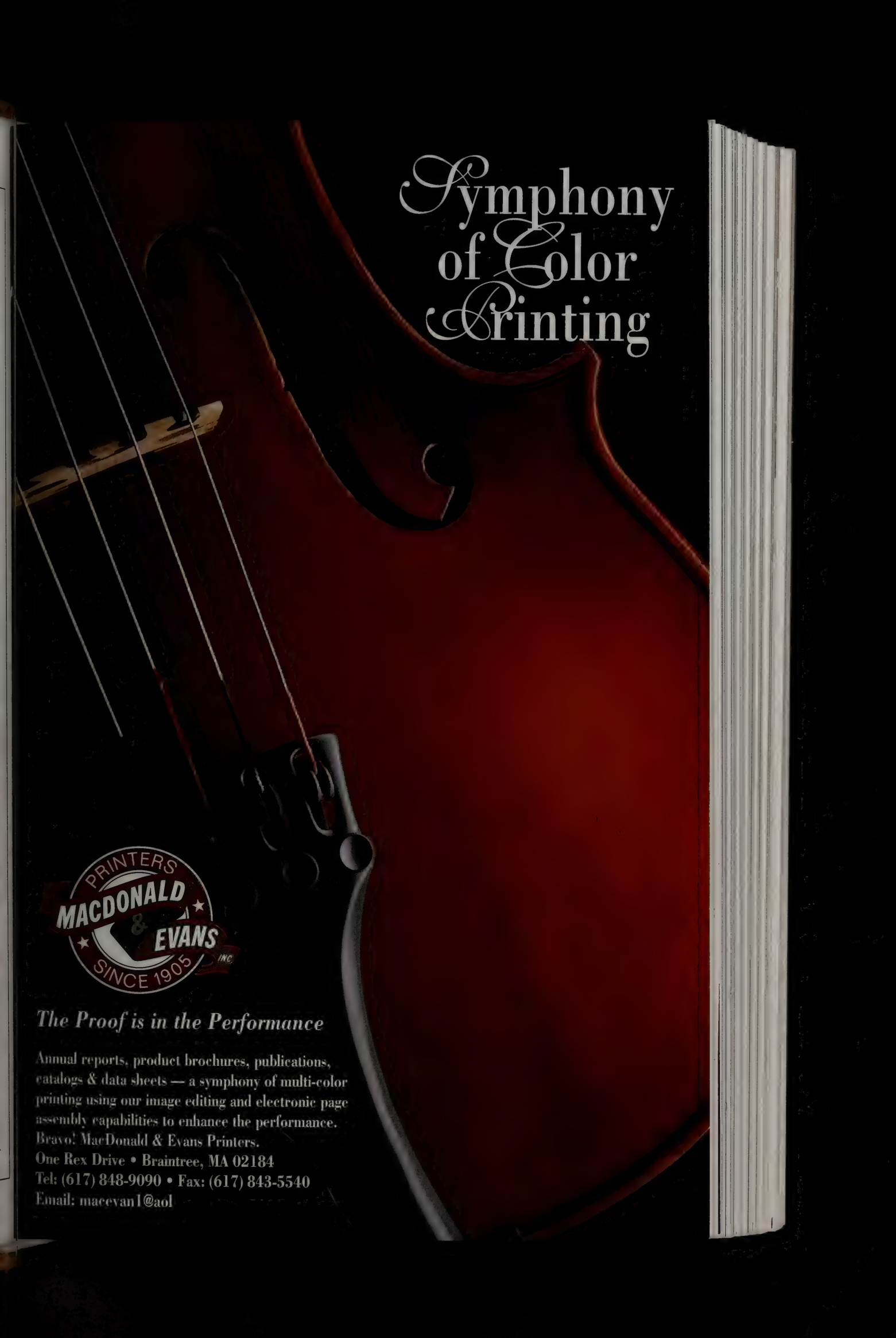
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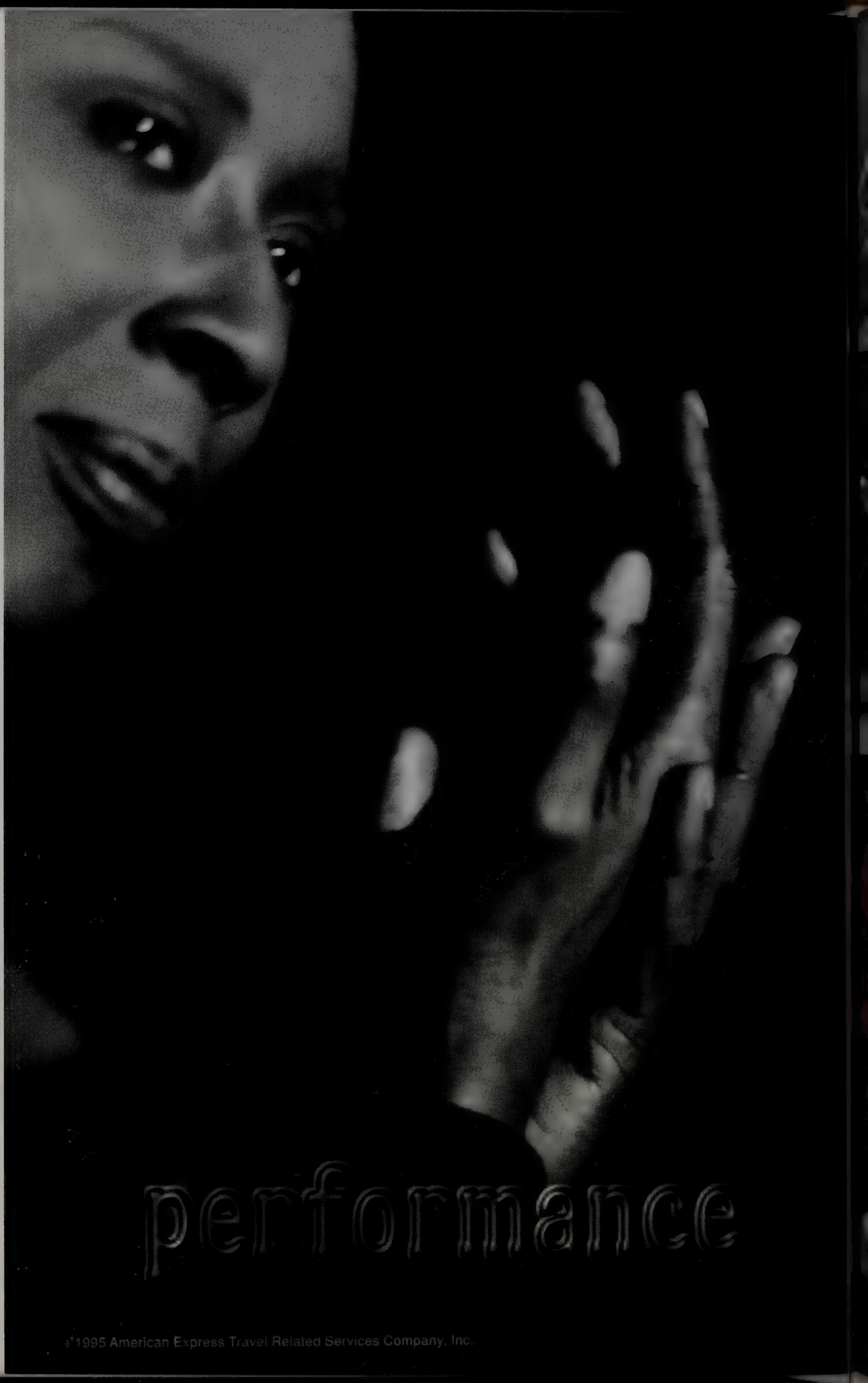
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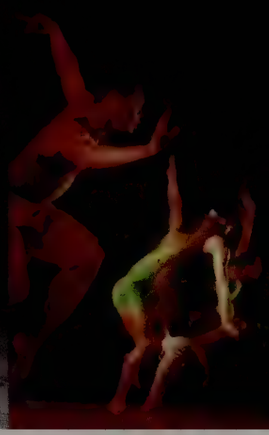
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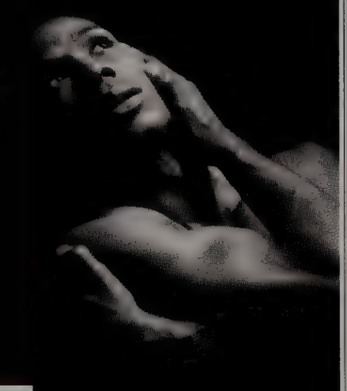

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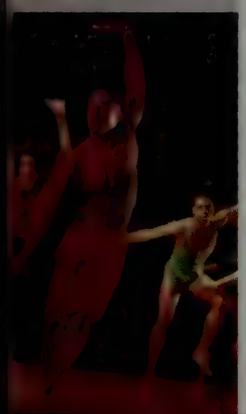


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Bedřich Smetana
"Vyšehrad," "From Bohemia's woods and fields," and "The Moldau," from *Má Vlast* (*My Country*)



Bedřich Smetana, whose first name is recorded in the baptismal register as Fridrich, was born in Leitomischl (Litomyšl), Bohemia, on March 2, 1824, and died in Prague, insane, on May 12, 1884. Some of the material in Vyšehrad *goes back to 1857, and Smetana appears to have begun the piece in 1874, but the period of concentrated work occurred between late September 1874 and November 18 that year.* Vltava *(*The Moldau*) was written between November 20 and December 10, 1874, and* Z Českých luhů a hájů *(*From Bohemia's woods and fields*) between June 3 and October 18, 1875. The full cycle of six tone poems entitled* Má Vlast *(*My Country*) was completed on March 9, 1879. The parts were performed individually at first. The premiere of* Vyšehrad *took place in Prague on March 14, 1875, and* The Moldau *followed a month later, on April 4.* From Bohemia's woods and fields *was first heard on December 10, 1876. Adolf Čech led the first performance of the complete cycle of six tone poems on November 5, 1882, in Prague. Not surprisingly, it was* The Moldau*—long the most popular part of the work—that reached the United States first, in a performance by Frank van der Stucken in New York on February 2, 1885. Emil Paur led the Boston Symphony Orchestra in* Vyšehrad *on April 24, 1896. The orchestra has performed the complete six-movement cycle on three occasions: at Tanglewood on August 8, 1969, under the direction of Karel Ančerl; in Boston and Washington, D.C., in March 1971, with Rafael Kubelik conducting (at which time Kubelik and the orchestra recorded it for Deutsche Grammophon), and at Tanglewood on August 20, 1988, with Jiří Bělohlávek.* Vyšehrad *has been played separately by the BSO under Emil Paur (April 1896), Wilhelm Gericke, and Karl Muck (several times between March 1907 and December 1915).* The Moldau *was introduced to Boston Symphony audiences in November 1890 by Arthur Nikisch, with subsequent performances under Emil Paur, Wilhelm Gericke, Karl Muck, Max Fiedler, Ernst Schmidt, Pierre Monteux, Richard Burgin, George Szell, Thor Johnson, Charles Munch, Rafael Kubelik, and Erich Leinsdorf (except for the complete cycle under Kubelik,*

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Leinsdorf's were the most recent subscription performances, in April 1967). From Bohemia's woods and fields *was introduced here by Wilhelm Gericke in December 1900, with later performances under Karl Muck, George Szell, Max Rudolf, and Charles Wilson (October 1968). The score of* Má Vlast *calls for two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, cymbals, triangle, bass drum (only in* The Moldau*), two harps in* Vyšehrad *but a single harp in* The Moldau *(and none in the other movements), and strings (cellos being divided into two sections in* Vyšehrad *and* The Moldau*).*

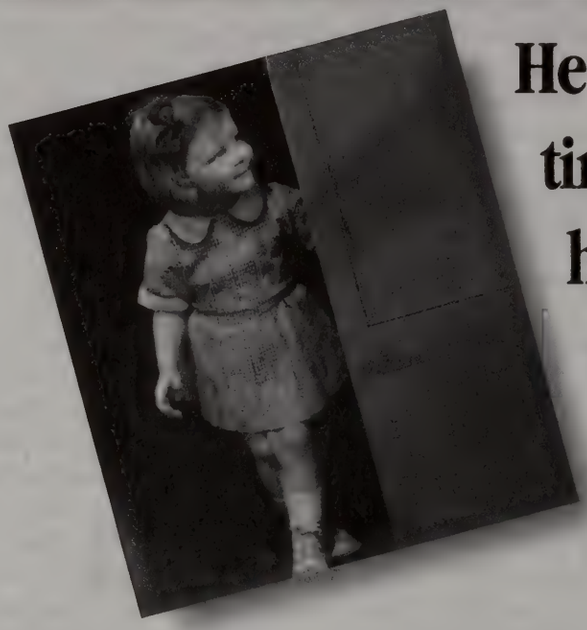
It was Smetana's proud claim to have created the Czech style in music, at a time when virtually every ethnic enclave of the gigantic Austro-Hungarian Empire was pushing at the seams, trying to create new nations (and the national cultures that went with them) and to get out from under the hegemony of German culture. Since the musical language of the nineteenth century was above all Germanic in its character, having grown out of the German tradition of Bach, Haydn, Mozart, Beethoven, Schubert, Mendelssohn, Schumann, Wagner, and Brahms,* it was against German traditions that the nationalist composers most strongly rebeled. But in all of the "peripheral" cultures—the ones newly demanding recognition as having something of their own to offer, whether they were in Bohemia, Hungary, Poland, Denmark, Russia, England, or even America—the composers first had to demonstrate their complete mastery of the German style so as to be taken seriously as musicians. Then, and only then, could they create home-grown native music.

Though Smetana was to become a leading spokesman for Czech nationalism, his first language was German (Czech was the language of peasants, and Smetana's family was firmly in the middle class). From an early stage of his career he had received support from Franz Liszt, who found him a publisher for some early piano pieces. And it was while visiting Liszt that Smetana found his true calling when he heard the conductor Johannes von Herbeck remark that there were many gifted musicians among the Czechs, but no original composers. Smetana determined to make himself an original Czech composer. At that time he was living abroad, making his living as a conductor in Sweden, but a visit to Prague reminded him of how strongly the pull of home was upon him. In 1861 he returned to Prague permanently. He loved the city enormously, and, more than a quarter-century later, dedicated *Má Vlast* to Prague.

He embarked on the creation of a music for his people, and did so particularly through opera; the medium allowed him the opportunity to pick grand, patriotic historical themes, as in *Libuše* or *The Brandenburgers in Bohemia*, or to find charming and delightful stories of village life among the peasants, as in his single most famous work, the winning comedy *The Bartered Bride*. He also took a leading role in Prague's musical life, serving as principal conductor at the National Theater, a position that gave him considerable power and made him the object of criticism as well, not only for his own music, but for his sponsorship of the "new" composers, Berlioz, Liszt, and even Wagner. But all of his public musical activities came to a crashing halt one terrible day, October 20, 1874, when he awoke suddenly deaf.

His response was to turn wholeheartedly to full-time composition. He noted three years later that "in these three years of deafness I have completed more music than I had otherwise done in ten." The flow of compositions began with the first four tone poems that make up his cycle *Má Vlast*, a charming opera, *The Kiss* (second only to *The Bartered Bride* in popularity, at least in his native country), his biographical string

*The term "German" is here used in a cultural, not a political sense. Of course Haydn, Mozart, and Schubert were natives of modern Austria, and Beethoven and Brahms spent their adult lives there. But their language and their culture was German, and they tended to call themselves "German" in contrast to "Italian" or "French" composers.



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quartet in E minor, subtitled *From My Life*, which dramatically depicts the ringing of a high E in his ears that foreshadowed the onset of his deafness. But his health was becoming more and more precarious. The deafness had been a consequence of syphilis, and in later years the disease affected his mind as well. His last sixteen months consisted of progressively more serious stretches of hallucination, amnesia, and incoherent speech, culminating finally in his removal to a mental hospital just weeks before he died, a tormented and aging man, though he was only sixty.

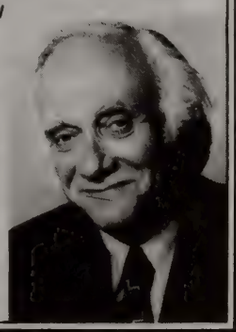
Smetana had just begun work on the first of the tone poems that make up *Má Vlast* before the deafness set in. He completed that first piece, and wrote all of the remaining five, in the first months of his deafness. In taking up *Vyšehrad*, he was returning to a project only dimly outlined a few years earlier in conjunction with one of his most patriotic operas, *Libuše*. This can with some justice be called a "festival opera for the Czech nation," because it dealt with the earliest history—or, better, myths—of the founding of the Přemyslid dynasty. Though the score was completed in November 1872, the work was not produced until it served to open the National Theater nine years later. But Smetana was overflowing with thoughts of his homeland and its history and natural beauties, and, taking up some material from the just-completed opera, he began to sketch what ultimately became *Vyšehrad*. But he laid this aside for a time and turned instead to a lighter opera, the comedy *The Two Widows*, which came close to recapturing the bubbling gaiety of *The Bartered Bride*. *The Two Widows* was produced in its first version (which, like the first version of *The Bartered Bride*, had spoken dialogue) in March 1874.*

During the summer Smetana evidently began to think seriously about writing a large orchestral work made up of scenes from Czech life, some dealing with the country's natural beauty and some with her history and legends. The original manuscript of *Vlast* ("Country," as Smetana called it for some time) begins with several pages written in a different colored ink from the rest of the score. This probably means that it was written at a substantially different time; it seems that Smetana had actually begun what became

*It is worth pointing out that, though most of Smetana's operas are rarely heard outside his native land (with the conspicuous exception of *The Bartered Bride*), they remain the core of the Czech operatic repertory. When I visited Prague for three days at the very end of 1975, I saw program listings for the month of January 1976 in the city's two opera houses. These included no fewer than six of Smetana's eight operas during that month alone, and I was myself able to see two of them (*Libuše* and *The Bartered Bride*) during my three days there.

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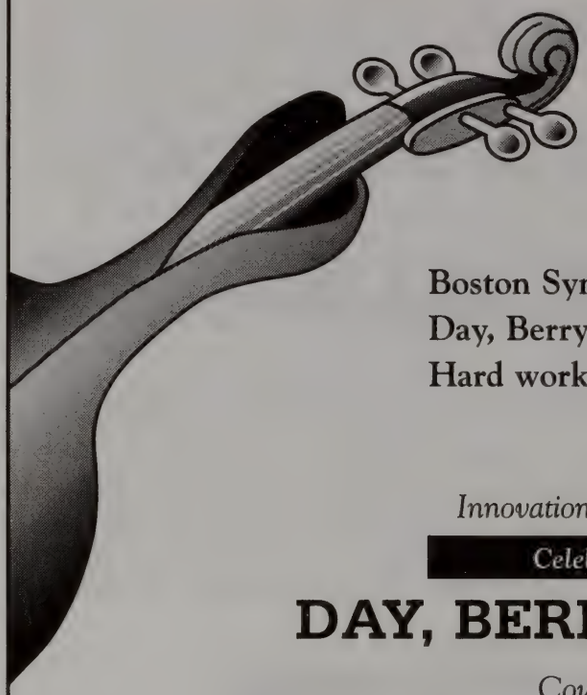
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the first movement of his work in November 1872, after completing *Libuše*. This would explain several musical ideas that both works have in common. The setting of the first and last acts of *Libuše* is the great high castle (Vyšehrad) on a promontory alongside the Moldau just outside of Prague itself. This was an ancient seat of Czech kings in a monarchy established during the course of the opera. Today there is little left of ancient glories; empty broken-down walls are almost all that remain, though the promontory still affords a magnificent view of the river and the city. When Smetana chose to make Vyšehrad the subject of the first movement of his symphonic cycle, he still had the music of the opera fresh in his mind, and he drew upon two passages in particular, about which more later.

The fact that he had already made a good start on this tone poem may help explain how Smetana was able to take up the threads of the piece so quickly after the devastating onset of his deafness, and to finish the score in such a short time. From this he turned promptly to his next idea, a musical depiction of the most significant Czech river, the Moldau (in Czech, *Vltava*), from its origins in mountain streams until its transformation into a broad river en route to the sea. He wrote two more movements—one based on a legend (*Šarka*), the other on the Bohemian scenery (*From Bohemia's woods and fields*). There he left the work for a time, evidently complete. Three years later he returned to the project with two more movements, both based on a hymn of the



The north tower of St. Vitus' Cathedral, part of the fortress Hřadcany, for centuries the residence of the Přemyslid monarchy, towers over the city of Prague, through which the river Moldau (in Czech, "Vltava") tranquilly glides.



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ill-fated Hussite rebellion against the corruption of the Roman Catholic Church in the fifteenth century (an unsuccessful anticipation of Martin Luther's reform movement a century later). Jan Hus, who led the movement, was burned at the stake in Prague in 1415. A hymn of the Hussites—*Kdož jste Boži bojovníci* ("Ye who are God's warriors")—became a symbol among the Czech people for revolutionary opposition.* The final movements of *Má Vlast* are linked together by the Hussite hymn. And with these two addenda, Smetana completed his cycle of tone poems—or what we might well choose to call a symphony of national aspirations.

Though it has become more and more common to perform *Má Vlast* as a whole, Smetana never insisted on this and was willing to introduce the movements individually. For the present performances, Roger Norrington has chosen the three movements that most directly deal with the natural beauties of the landscape and the everyday lives of the people in the countryside around Prague rather than with the history and legends that are most significant to one who has grown up in the Czech culture. Of the three movements to be performed, one—*The Moldau*—has long since far outweighed all the rest in popularity. But as a group they offer richly imaginative musical depictions of Czech mountains and high places, rivers and streams, woods and fields.

Vyšehrad. The ruins of the old castle of Vyšehrad have, of course, a historical and political significance that goes far beyond the splendid view of the countryside that can be obtained from it. Smetana imagines the ancient bards singing their lays of romance and battle, love and heroism. The harps that such bards would have carried are transmuted into two modern harps, which introduce the work with a soaring four-note figure,

*The tune was used not only by Smetana and Dvořák for works with historical implications, but was also employed in our own time for a work of overt political opposition—Karel Husa's *Music for Prague 1968*.

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a melodic motif that will go through many transformations in the movement ahead. This figure is first presented in the home key of E-flat, chosen so that the first two notes (B-flat, E-flat) would spell the composer's initials, thus providing a kind of "autograph" in the music (in German notation, B-flat was called "B" and E-flat is pronounced "Es" —hence, B.S. for Bedřich Smetana). This is a figure possibly taken over from *Libuše*, when, near the end of the work, the visionary princess Libuše foresees a long series of kings who will reside in the fortress. The four-note germ forms the basis of an extended introduction settling onto the dominant. At this point Smetana introduces another figure drawn from the opera. Horns and woodwinds sing an oscillating figure that appeared in the opera when a character named Radovan forecasts that Přemysl will ride on a white horse into Vyšehrad, where he will marry the princess Libuše and together they will found the dynasty. The quiet presentation of this figure in the slow introduction is a distant harbinger of future glory.

The two themes borrowed from the festival opera and thus presented in the slow introduction to *Vyšehrad* return once the main tempo begins (Allegro vivo ma non agitato) as the principal and secondary themes of a sonata form structure. A stormy passage for the strings has the first motif moving through far-reaching chromaticism and culminating in a heroic orchestral tutti. The hovering theme underlies a passionate outburst of broad melody for the contrasting material. The development section can then be heard as a summary of "the glory, splendor, tournaments, and battles" that took place in and around the old castle—and finally, as Smetana noted to his publisher in 1879, "its downfall and ruin." The long coda balances the opening, with further echoes from the past, an elegy for departed glories.

From Bohemia's woods and fields. This is not so much a piece of nature-painting, along the lines of *The Moldau*, as it is a combination of a pantheistic celebration of Nature with a lively appreciation of folk dance and song. Smetana declined to give a

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detailed outline of a program for this movement when he wrote the comments for his publisher, though he mentioned "the feelings that fill one when gazing at the Bohemian landcape." These, at first, seem to be rather dark and overwhelming—an extraordinary sense of the power of Nature, of burgeoning life-force all around. "Everyone may draw his own picture according to his own imagination." But in a separate account given to his friend and biographer Vaclav Zelený, he was more forthcoming:

> The beginning is powerful and intended to convey the impression as one steps into the country for the first time...The music moves from G minor to G major as a naive country girl is pictured walking through the fields. In the 3/4 section we sense the beauty of nature at noon on a summer's day when the sun is directly overhead.

Smetana offers the sounds of buzzing insects and stirring grasses and leaves in this depiction of a midsummer's noon, and—astonishingly—chooses to suggest the rich multiplicity of life with a hushed fugue whizzing by in the strings. This lively, but nearly silent, activity continues in the strings under a hymnlike melody in the horns depicting Nature itself—calm and tranquil, yet with an undercurrent of energy. But then we encounter the human residents of this countryside in the form of a vigorous polka, which fills most of the rest of the movement, alternating with statements of nature's hymn to recall the perpetual background of this life.

Vltava (The Moldau). *The Moldau* has, from the beginning, been far and away the most popular movement of the cycle. It vividly imagines actual sites along the river, and we can hardly be surprised to learn that Smetana visited these places, though long before he composed his music. In fact, the visits may have, to some degree, inspired the idea for the work. At various times, certain writers have propounded the notion that program music, by seeming to require knowledge of specific ideas or images in the composer's mind, is less "artistic" than absolute music, in which the abstract patterns of notes and rhythms is everything. But when we actually come down to cases, it becomes difficult to isolate "programmatic" and "absolute" features in most music and to declare firmly that *this* piece is program music, and therefore automatically demote it to second class, while *that* piece gets extra credit for being purely abstract. The fact is that *The Moldau* makes wonderful musical sense without any reference to the detailed description of the scenes that inspired Smetana. Its melodic freshness, harmonic shape, and interaction of contrasting tempos makes for a delightful musical experience.

Having said that, I find it still more delightful to learn that at least some of the music was evidently inspired by actual visits to sites depicted in the music. We know that Smetana visited the Šumava valley in the summer of 1867 and during that time observed the point at which two small streams, the Vydra and the Oltava, converge to form the larger stream that eventually becomes the great Moldau. As a friend later reported to a writer,

> He sat down, stayed motionless as though in a trance. Looking around the enchantingly lovely countryside, he followed the Oltava, accompanying it in spirit to the spot where it joins the Vltava, and within him sounded the first chords of the two motives which intertwine, and increase, and later grow and swell into a mighty melodic stream.

This highly romanticized image may well have contributed something to the background image of the composer's ideas, though the visit took place seven years before the music was composed. And in his diary for August 14, 1870, Smetana recorded another outing, one that may have affected a central episode in his score:

> Today I took an excursion to the St. John Rapids where I sailed in a boat through the huge waves at high water; the view of the landscape on either side was both beautiful and grand.

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with the tiny trickle of water in two mountain brooks. These join and merge into a larger flow, becoming a continuing stream. The melody that characterizes the full-fledged river has the character of folk music, though it has not been identified as a Czech song. (The words now sung to this tune seem to have been added later.) That it bears a striking resemblance to the *Hatikva*, the national anthem of Israel, has also been remarked, though it appears that this is sheer happenstance. In fact, Smetana came across the melody during his years as a conductor in Sweden; it was a Swedish folk song collected in the early years of the nineteenth century. (To be sure, the Swedish song only *begins* the way Smetana's melody does, and it lacks the lilting 6/8 time of his "water music," so this is clearly a case of a distant melodic memory being entirely transmuted to a different purpose and with a different character.)

The episodes that the river voyager experiences include a forest scene with the sounds of a hunt (horns predominating), a village wedding (a country dance in 2/4 time), and a quiet night with the moon shimmering on the still waters. Soon the stream passes the Rapids of St. John, then becomes a great river, flowing toward the capital of Prague. In the climactic final pages, Smetana takes us past the historic Vyšehrad and reintroduces, as a climactic figure, the theme first heard in the harps at the opening of the *Vyšehrad* movement. The river passes the castle and flows off into the distance.

—Steven Ledbetter



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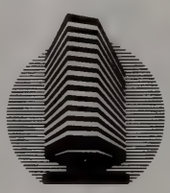
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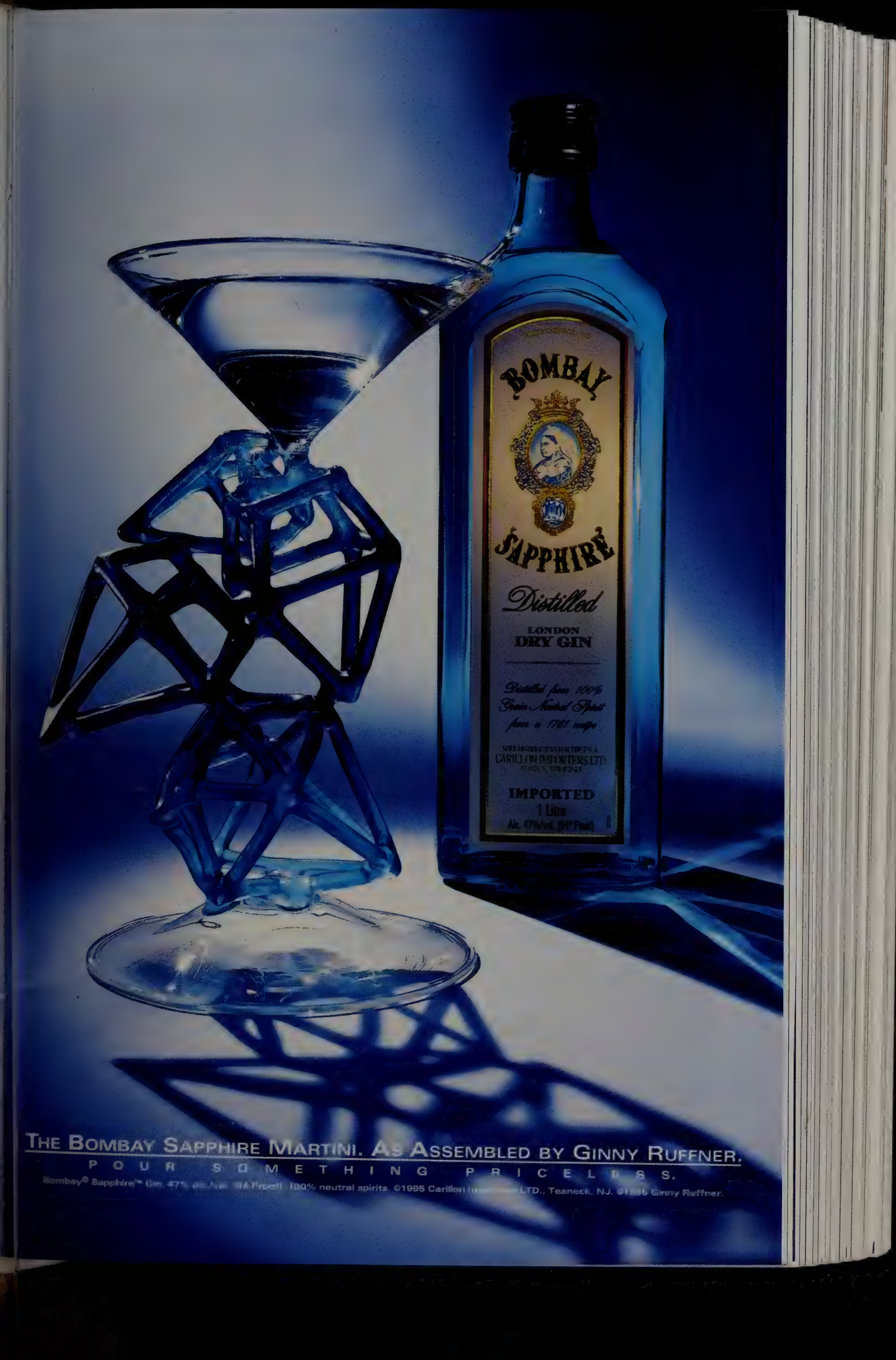


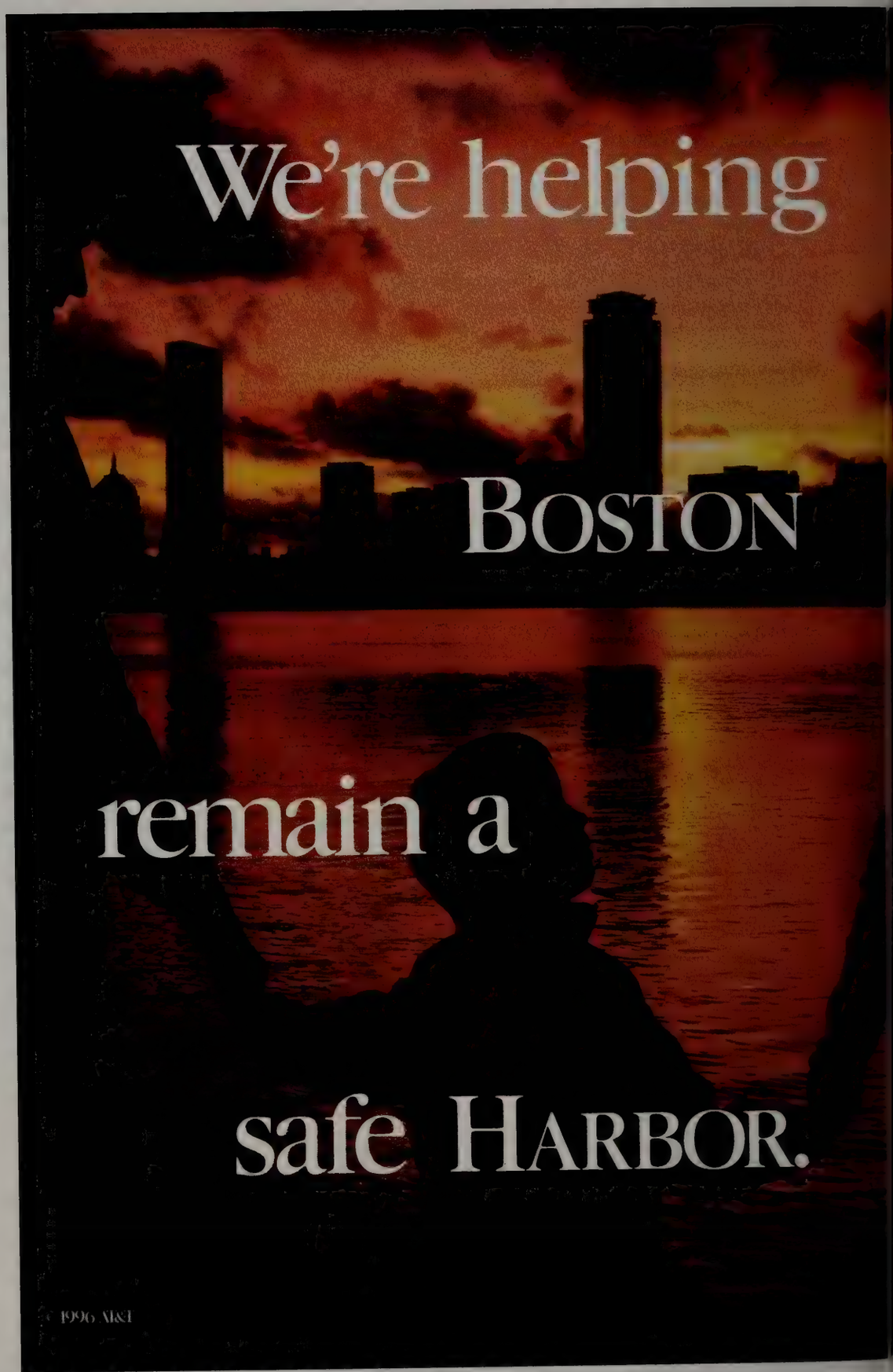
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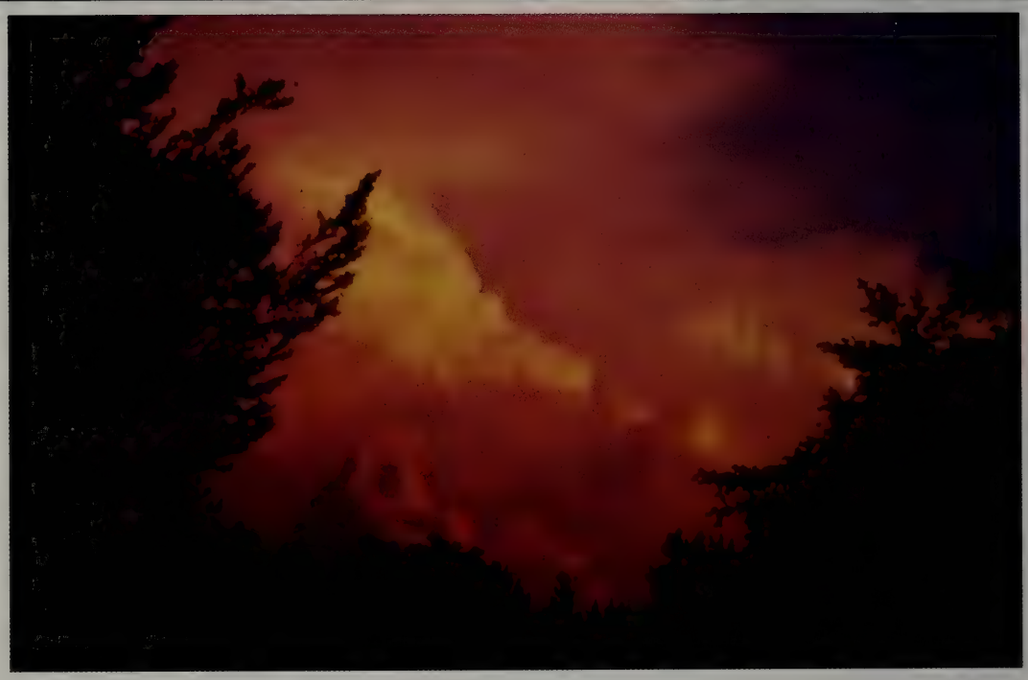
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Antonín Dvořák
Cello Concerto in B minor, Opus 104



Antonín Dvořák was born in Nelahozeves (Mühlhausen), Bohemia, near Prague, on September 8, 1841, and died in Prague on May 1, 1904. He composed his B minor Cello Concerto in New York, beginning the first movement on November 8, 1894, and the finale on New Year's Day of 1895. He had meanwhile begun the full score on November 18, reaching the finale on January 12, 1895, and completed the whole, "Thanks be to God ...9 February 1895, on the day of our [son] Otáček's birthday, Saturday in the morning, 11:30 a.m." A month after he returned home, Dvořák's sister-in-law, Josefina Kaunitzová, with whom he had once been in love, died of a serious illness, leading the composer to substitute sixty bars of new music replacing four measures just before the end (see below). After the last bar, Dvořák wrote in the manuscript: "I finished the Concerto in New York, but when I returned to Bohemia I changed the end completely as it stands here now. Písek, 11 June 1895." The score is dedicated to Dvořák's close friend, the cellist Hanuš Wihan, but the first performance was given by Leo Stern as soloist with the London Philharmonic Society at Queen's Hall on March 19, 1896, under the composer's direction. The first American performance was given by the Boston Symphony Orchestra under the direction of Emil Paur at the Music Hall in Boston on December 19, 1896, with principal cellist Alwin Schroeder as soloist. The concerto has also been played at BSO concerts by Schroeder and Heinrich Warnke under Wilhelm Gericke's direction; by Otto Urack and Joseph Malkin under Karl Muck; by Jean Bedetti under Pierre Monteux, in a performance of just the first movement; by Zara Nelsova under Ernest Ansermet; by Gregor Piatigorsky under Serge Koussevitzky, Richard Burgin, and Charles Munch; by Pierre Fournier and André Navarra under Munch; by Leonard Rose under Munch and Erich Leinsdorf; by Stephen Kates under Leinsdorf; by Mstislav Rostropovich under Leinsdorf and Seiji Ozawa; by Jules Eskin under Charles Mackerras; by Frans Helmerson under Ozawa; by Yo-Yo Ma under Ozawa; by Ma under David Zinman (the most recent Tanglewood performance, in August 1992); and by Mischa Maisky under Robert Spano (the most recent subscription performances, in January 1993). In addition to the cello soloist, the score calls for two flutes (second doubling piccolo), two oboes, two clarinets, two bassoons, three horns, two trumpets, three trombones, tuba, timpani, and strings, plus triangle in the last movement only.

Dvořák once said that he "studied with the birds, flowers, trees, God, and myself," and even late in life, at the height of his popularity, he described himself as "a very simple person...a plain and simple Bohemian *Musikant*." Had the young Antonín followed in the footsteps of his father František, he would have been a butcher and innkeeper. The boy's first exposure to music came from traveling musicians and village bands. He had his first lessons from the village schoolmaster, and he was soon playing violin at his father's inn and elsewhere around town, though his attempts at singing went nowhere. But before he turned twelve he had left school to begin his apprenticeship in butchery. Sent to the nearby town of Zlonice primarily to learn German, he found, however, that musical opportunities beckoned in the person of Antonín Liehmann, the school German teacher who also happened to be the town organist. With Liehmann, Dvořák studied violin, viola, piano, organ, and keyboard harmony. He also copied out parts for the music his teacher provided the town orchestra; on one occasion, Dvořák attempted to sneak in a polka of his own, but at the first rehearsal it was evident that the boy had something more to learn about orchestration: a horrendous din



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resulted from errors in the parts for the transposing instruments.

When a Prague innkeeping venture undertaken by his father collapsed and an understanding uncle offered to support his musical education, Dvořák was spared the career that had been chosen for him; Liehmann's encouragement, too, played a part in winning František's consent. So Antonín entered the Prague Organ School in 1857 for training as a church musician and organist. During this time Dvořák played viola in the concerts of the St. Cecilia Society in Prague and was very likely an extra player for operatic performances at the Estates Theatre. Upon leaving school, he was also a member of a small band from which grew the orchestra of the Provisional Theatre in 1862. He was principal violist of this orchestra when Richard Wagner led a concert of his own music there on February 8, 1863, and from 1866 the conductor of the orchestra was Bedřich Smetana, before Dvořák the most important Czech nationalist composer. So it was that Dvořák gained considerable practical experience and exposure to symphonic and operatic repertory, all the while supplementing his meager musician's pay by teaching.

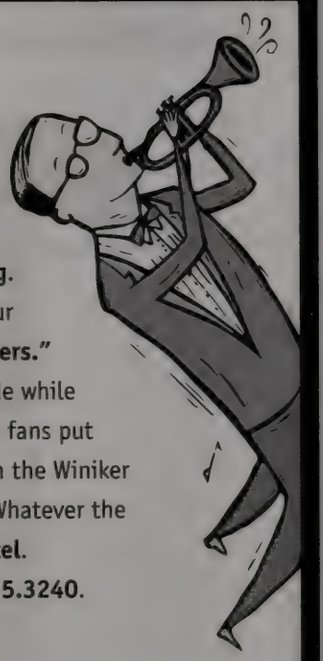
In November 1873, Dvořák married Anna Čermáková, the younger sister of his true love, Josefina (both had come to him as music students some years earlier), and the following February he became organist at St. Adelbert's Church in Prague, thereby providing himself a steadier source of income and more time for his composing, the products of which by now included chamber music, two symphonies, a cello concerto in A (dating from 1865, but deemed so unsatisfactory by the composer that he never bothered to



Josefina and Anna Čermáková; Dvořák married Anna, shown seated in this picture, about a year after the photograph was taken.

orchestrate it), a song cycle inspired by his love for Josefina, and his first two operas, *Alfred* and *King and Charcoal Burner*. By this time, Dvořák had already tasted public success with the performance in March 1873 of his patriotic cantata *Heirs of the White Mountain*, but he had suffered defeat and become increasingly self-critical with the rejection in its first version of *King and Charcoal Burner* that same year. His first two symphonies had in fact been written eight years earlier, and now it was time to throw off outside influences and make a name for himself. In July 1874 he submitted fifteen works, including his Third and Fourth symphonies (the E-flat and the early D minor), into consideration for an Austrian State Stipend for "young, poor, and talented painters, sculptors, and musicians, in the Austrian half of the [Hapsburg] Empire." The judges included Johann Herbeck, who was conductor of the Vienna State Opera, the critic Eduard Hanslick, and Johannes Brahms. Dvořák was one of the winners, as he would be again in 1876 and then in 1877, the year Brahms really set him on his way by championing him to the publisher Simrock, encouraging the latter to issue Dvořák's Moravian Duets for soprano and contralto. Both the Moravian Duets, Opus 32, and the Slavonic Dances, Opus 46, the latter specifically commissioned by Simrock, were published in 1878, and a quick succession of further publications, and then performances throughout Europe and as far afield as Cincinnati and New York, began to earn the

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composer an international reputation which grew steadily throughout his life (taking him to Moscow and St. Petersburg in March 1890 at the invitation of Tchaikovsky, whom he had met in Prague two years earlier), but which never undermined his sense of loyalty to his native land and fellow countrymen.

In the spring of 1891 came the invitation from Jeannette Thurber—a former music teacher who was the wife of a wealthy wholesale grocer, and who had unsuccessfully attempted to establish an English-language opera company in New York in competition with the Metropolitan Opera, thereby losing herself and her husband $1,500,000—to come to America as Director of the National Conservatory of Music, which Mrs. Thurber had founded in 1885. The decision was a very difficult one for Dvořák, but Mrs. Thurber's persistence won out, and the composer arrived in New York on September 27, 1892, having agreed to the conditions of a two-year contract that included three hours' daily teaching, preparation of student concerts, conducting concerts of his own in various American towns, and a salary of $15,000 each year. It was Mrs. Thurber's aim that Dvořák provide a figurehead for her Conservatory and found an American school of composition, and this first extended stay in the United States produced his *New World* Symphony—composed between January and May 1893 and premiered by the New York Philharmonic under Anton Seidl on December 16, 1893—as well as his F major string quartet, Opus 96, and the E-flat string quintet, Opus 97, each dubbed "*The American*" and both written during his summer vacation in 1893 at the Czech community of Spillville, Iowa. The father of Dvořák's secretary and assistant, Joseph Kovařík, was schoolmaster, organist, and choirmaster in Spillville, and Dvořák decided to summer there with his wife, six children, a sister, and a maid rather than travel back to Bohemia. This was the happiest time Dvořák spent in America, for here he was entirely free of the hustle-bustle of the big city, where he had avoided social obligations whenever possible, where he had chosen apartment living over hotel accommodations (composing amidst the domestic clatter of the kitchen), where he regularly watched the steamboats depart for Europe (he was also fascinated with trains, but observing their departures was more difficult since he could not get onto the platforms without a ticket and so had to travel up to 155th Street to see them), and where the pigeons of Central Park evoked fond memories of those he raised at his country home in Vysoká, even if he could not get to know the American birds quite so well. But Dvořák obviously did like America enough to sign a second contract with Mrs. Thurber for a third year at the Conservatory—he was held in particularly high regard, he enjoyed the traveling, there were significant musical acquaintanceships (among them Anton Seidl of the Philharmonic and Victor Herbert, then head of the cello class at the Conservatory and who, together with Dvořák, was asked by Mrs. Thurber to provide music for a four-hundredth-anniversary observance at the 1892 Chicago World's Fair of Columbus' discovery of America), and there were financial advantages—although once again the decision process was a protracted one, partly because the Thurbers' shaky finances at the time resulted in the composer's salary coming in only on an irregular basis, partly because Dvořák was once more hesitant to leave his homeland for a long period.

On November 1, 1894, he took up his post as Director of the National Conservatory for a third term—this one spent entirely in New York, thereby making him all the more nostalgic for Bohemia—and it was during this time that he composed his Cello Concerto in B minor. Three people figured prominently in its history besides the composer: Victor Herbert, Hanuš Wihan, and Josefina Kaunitzová. The Irish-born Herbert—best-known now as the composer of such popular operettas as *Babes in Toyland* and *Naughty Marietta*, but also a conductor, and himself a cellist fine enough to be principal at the Metropolitan Opera—gave the first performances of his own Second Cello Concerto with Seidl and the Philharmonic on March 9 and 10, 1894. Dvořák, in attendance at the premiere, was delighted with the work, and with his friend Hanuš Wihan in mind as soloist, he soon turned to composing a cello concerto in response to Wihan's request

of some time earlier. Cellist of the Bohemian Quartet, Wihan suggested some revisions to the solo line of Dvořák's concerto, some of which were adopted by the composer. On one point, however, Dvořák would not bend: Wihan wrote a fifty-nine bar cadenza for insertion into the finale, but this would have conflicted with Dvořák's conception of the ending as a tribute to his late, beloved sister-in-law Josefina Kaunitzová. While working on the second movement of the concerto, the composer had received word that Josefina was seriously ill, and this prompted him to include, in the middle part of the slow movement, a reference to his song, "*Leave me alone*" ("*Kéž duch můj sám*"), the first of the Four Songs, Opus 82, from 1887-88, and a special favorite of Josefina's. Shortly after Dvořák's return home, Josefina died, and he wrote sixty bars of new, quiet music for insertion just before the end of the last movement. Here, in addition to a poignant reminiscence of the main first-movement theme (all the more touching for its "minor-modeness" in the context of the B major finale), Dvořák brings in another recollection of "*Leave me alone*," giving it now to solo violin in its high register, lovingly harmonized by flutes, before it passes in a further variant to the solo cello. Yet Dvořák ends the music in a burst of high spirits, on, in Otakar Šourek's words, "a note of almost incoherent happiness at being home at last in his beloved Bohemia," and here we have a hint to the character of the work as a whole, which, though a product of the composer's time in America, has nothing in it of that country.

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The concerto is brilliantly and vividly scored from the very start, where Dvořák typically alternates high and low registers to maximum effect before filling in the orchestral texture (compare, for example, the beginning of the Eighth Symphony*). The writing for the solo instrument is exquisite and virtuosic throughout, and Dvořák's unceasing care and invention in setting it against the orchestral backdrop is a source of constant pleasure. The themes are strongly characterized, yet readily transferable from orchestra to soloist: hence, in the first movement, the two principal themes sound just as fresh in the soloist's hands as they do in the orchestral exposition (Tovey called the second subject "one of the most beautiful passages ever written for the horn"). The return at the end of ideas from the first two movements brings a touching unity to the whole, and the "turn figure" of the rondo theme in the last movement provides an unconscious link to the mood of the opening Allegro, whose main theme includes a similar sixteenth-note turn. Dvořák also proves himself a wise master of formal architecture: after introducing *both* principal first-movement themes in the orchestra and then allowing the soloist to expand upon them at length, he lets the central episode of the development—a magical treatment of the first theme in the dreamily distant key of A-flat minor, the tune in the cello being set against a solo flute countermelody—build directly to the recapitulation of the second subject before a final joyous and further expansion of the main theme by the soloist leads to the brilliant series of fanfares that brings the movement to a close. Following the songful Adagio, the expansively lyric episodes of the otherwise exuberant rondo finale (one of them highlighting the solo violin against a series of trills and then harmony at the lower tenth in the solo cello) there lead the composer to a similar sort of architectural foreshortening.

The standard literature for solo cello and orchestra is not large. Besides the Dvořák, there are the two Haydn concertos, the two Saint-Saëns concertos, Tchaikovsky's *Rococo* Variations, and, in this century, the concertos by Elgar and Walton. Add to this the Beethoven Triple Concerto for piano, violin, and cello, the Brahms Double for violin and cello, the hard-to-pull-off Schumann concerto, and, for the sake of completeness, if in another realm, Strauss's *Don Quixote*. When Johannes Brahms, who had composed his own Double Concerto in 1887 as something of a lark, first saw the score of Dvořák's concerto, he commented, "Why on earth didn't I know that one could write a cello concerto like this? If I had only known, I would have written one long ago!" Indeed, as far as today's audiences are concerned, the B minor Cello Concerto would seem to hold pride of place, and for good reason: it reminds us that for all his international fame, Dvořák never lost sight of who or what he was—"a plain and simple Bohemian *Musikant*," yes, but one of uncommon skill, sensitivity, and genius.

—Marc Mandel

The complete version of this program note appeared originally in the program book of the San Francisco Symphony, copyright ©1983.

*Other stylistic links between the Cello Concerto and the Eighth Symphony are suggested by the openhearted geniality of their opening movements and the pseudo-martial character of their last-movement themes.



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For English speakers, the fullest discussion of Smetana's life and music is *Smetana* by Brian Large (Praeger). Czech conductors have, not unnaturally, always been especially at home in *Má Vlast*. Rafael Kubelik's recording with the Boston Symphony Orchestra, now reissued at a budget price, is splendidly colored and lively (Deutsche Grammophon Galleria). Kubelik has recorded this work many times; another notable one was a version made with the Czech Philharmonic Orchestra in 1990, when he returned to his homeland for the first time in forty-one years to open the Prague Spring Festival (Supraphon). Zdenek Macal leads the Milwaukee Symphony Orchestra in a particularly lyric performance (Telarc).

There are two good studies of Dvořák by John Clapham: *Antonín Dvořák: Musician and Craftsman*, more concerned with the composer's music than with his life (St. Martin's, currently out of print), and *Antonín Dvořák*, a more purely biographical account (Norton). Clapham has also contributed the Dvořák article to the New Grove, available separately in *The New Grove Late Romantic Masters* (Norton paperback, also containing the complete New Grove articles on Bruckner, Brahms, and Wolf). The most important source materials for Dvořák's life were published by Otakar Šourek in *Antonín Dvořák: Letters and Reminiscences* (Artia). Alec Robertson's *Dvořák* in the Master Musicians series is an enthusiastic brief survey of life and works (Littlefield paperback). Also useful is Robert Layton's BBC Music Guide on *Dvořák Symphonies & Concertos* (University of Washington paperback). Some of the best recent research on Dvořák, along with first English translations of important sources previously available only in Czech, can be found in *Dvořák and his World*, edited by Michael Beckerman (Princeton). Of the many available recordings of the Dvořák Cello Concerto, Lynn Harrell's version with James Levine and the London Symphony Orchestra is a particularly happy one and is available at mid-price (RCA Papillon, with Schubert's *Arpeggione* Sonata). Harrell has also recorded the concerto with Vladimir Ashkenazy and the Philharmonia Orchestra (London Jubilee, coupled with the Schumann concerto). Gregor Piatigorsky recorded the Dvořák with Charles Munch and the Boston Symphony in 1957; that has been reissued with their 1960 recording of the Walton concerto (RCA Gold Seal). Other recordings of special interest include performances by Mstislav Rostropovich with the London Philharmonic under the direction of Carlo Maria Giulini (Angel, coupled with Saint-Saëns' Cello Concerto No. 1), Yo-Yo Ma with the Berlin Philharmonic under Lorin Maazel (CBS, coupled with two smaller Dvořák works for cello and orchestra, the Opus 94 Rondo in G minor and *Silent Woods*), and Jacqueline Du Pré with the Chicago Symphony under Daniel Barenboim's direction (Angel, with Haydn's Cello Concerto No. 1 in C).

—S.L.



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Roger Norrington



Born in Oxford, Roger Norrington sang and played the violin from an early age. He studied English literature at Cambridge University and conducting at the Royal College of Music in London. He worked as a professional tenor and violinist and in 1962 formed the Schütz Choir, with which he gave numerous innovative concerts and made many recordings. He was musical director of Kent Opera from its founding in 1969 until 1984. From 1985 to 1988 he was principal conductor of the Bournemouth Sinfonietta and principal guest conductor of the Jerusalem Symphony. Mr. Norrington has an exclusive contract for EMI Classics, for which he has recorded the complete Beethoven symphonies and piano concertos and works by Haydn, Mozart, Schubert, Mendelssohn, Weber, Rossini, Berlioz, Schumann, and Wagner. Several of these recordings have won important prizes, including the *Gramophone* Award for Period Performance for the Second and Eighth Beethoven symphonies, the Grand Prix Caecilia of Belgium for Beethoven's First and *Pastoral* symphonies, the *Ovation* Award for Berlioz's *Symphonie fantastique*, and the Deutsche Schallplattenpreis for the complete Beethoven symphonies. These recordings were made with the London Classical Players, the orchestra founded by Mr. Norrington in 1978 with the specific aim of exploring historical performance practice. Mr. Norrington and the London Classical Players perform regularly at the South Bank, as well as in the BBC's Promenade Concerts and at major European festivals and concert halls. They have also toured the United States and made numerous television programs. Mr. Norrington has also worked with most of the leading symphony orchestras in the United Kingdom. He is associate principal guest conductor of the London Philharmonic and until recently was music director of the Orchestra of St. Luke's in New York. As an opera conductor he has appeared at Covent Garden, English National Opera, La Scala, Venice's La Fenice, and Florence's Teatro Comunale. During his musical directorship of Kent Opera he led more than 400 performances of 40 different works ranging from Monteverdi to Tippett. He also appears with other period instrument groups, including the Orchestra of the 18th Century, the Boston Early Music Festival, and the Netherlands Bach Society. Mr. Norrington is co-director with Kay Lawrence of Historic Arts, which administrates not only the London Classical Players but also the Early Opera Project, the Early Dance Project, the Schütz Choir, and Mr. Norrington's acclaimed "Experience" Weekends. Mr. Norrington is an Honorary Fellow of Clare College, Cambridge, and was made an OBE in 1979, Cavaliere (Italy) in 1980, and CBE in 1990. He has appeared frequently with the Boston Symphony since his first Tanglewood appearance in 1988.

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Lynn Harrell



In April 1994, cellist Lynn Harrell appeared at the Vatican with the Royal Philharmonic in a concert dedicated to the memory of the six million Jews who perished in the Holocaust. The audience on that occasion—the first official commemoration of the Holocaust by the Vatican—included Pope John Paul II and the Chief Rabbi of Rome. Mr. Harrell also appeared recently on the live, internationally televised 1994 Grammy Awards program with Itzhak Perlman and Pinchas Zukerman, performing music from their Grammy-nominated recording for Angel/EMI of the complete Beethoven string trios; the group was the only classical nominee to perform on the show. Mr. Harrell is acclaimed as soloist, chamber musician, recitalist, conductor, and teacher. Recent engagements have included appearances with the Cleveland Orchestra, the Los Angeles Philharmonic, the London Philharmonic, the Montreal Symphony, and the Royal Philharmonic, and recitals in New York and Toronto with Yefim Bronfman. In addition to this week's Boston Symphony appearances, his engagements this season include concerts with the Philadelphia Orchestra, the New York Philharmonic, and the Los Angeles Philharmonic. Increasingly in demand as a conductor, Mr. Harrell has been acclaimed in that capacity with the Chicago Symphony and the National Symphony, among others. His recordings for London/Decca include the complete cello suites of J.S. Bach, the Dvořák concerto and Strauss's *Don Quixote* with Vladimir Ashkenazy and the Cleveland Orchestra, Shostakovich's Cello Concerto No. 1 with Bernard Haitink and the Concertgebouw Orchestra, the Saint-Saëns Second Concerto and Lalo's concerto with Riccardo Chailly and the Berlin Radio Symphony Orchestra, and the world premiere recording of Victor Herbert's Cello Concerto No. 1 with Sir Neville Marriner and the Academy of St. Martin in the Fields. Lynn Harrell was born in New York to musician parents; his father was the American baritone Mack Harrell. He began his studies in Dallas, continuing at the Juilliard School and the Curtis Institute. He had already established a solo career when, at eighteen, he was invited to join the Cleveland Orchestra by George Szell, who two years later named him principal cellist, a position he held until 1971, a period Mr. Harrell has often called the foundation of his musical education. Recipient of the Piatigorsky Award, the Ford Foundation Concert Artists Award, and the first Avery Fisher Prize (which he received jointly with Murray Perahia), Mr. Harrell plays the 1673 Jacqueline Du Pré Stradivarius and a 1720 Montagnana. He made his first Boston Symphony appearance in November 1978 and appeared with the orchestra most recently in April 1992.

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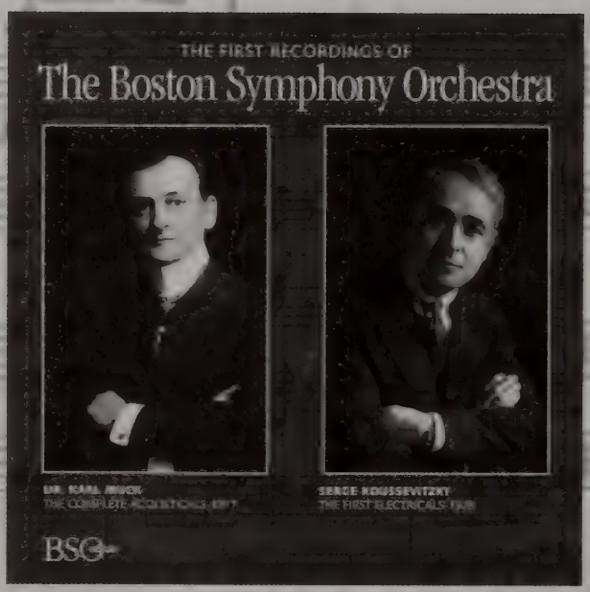
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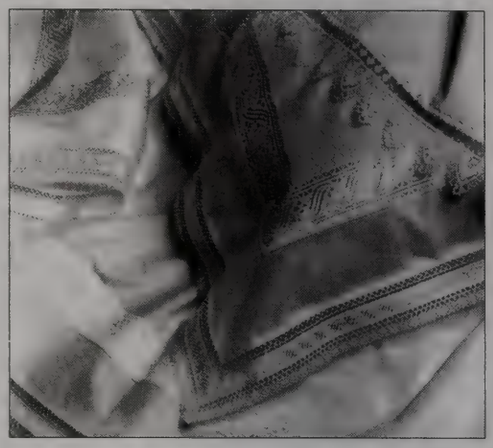
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NEXT PROGRAM...

Wednesday, March 13, at 7:30 (Open Rehearsal;
Pre-Rehearsal Talk at 6:30 in Symphony Hall)
Thursday, March 14, at 8
Friday, March 15, at 1:30
Saturday, March 16, at 8

ANDRÉ PREVIN conducting

MOZART — Divertimento in F for strings, K.138(125c)

[Allegro]
Andante
[Presto]

MOZART — Violin Concerto No. 5 in A, K.219

Allegro aperto
Adagio
Tempo di menuetto – Allegro –
Tempo di menuetto

MALCOLM LOWE

INTERMISSION

BEETHOVEN — String Quartet No. 14 in C-sharp minor, Opus 131, arranged by Dimitri Mitropoulos for string orchestra
(commemorating the hundredth anniversary of Mitropoulos' birth)

Adagio, ma non troppo e molto espressivo –
Allegro molto vivace –
Allegro moderato –
Andante ma non troppo e molto cantabile –
Presto–
Adagio quasi un poco andante –
Allegro

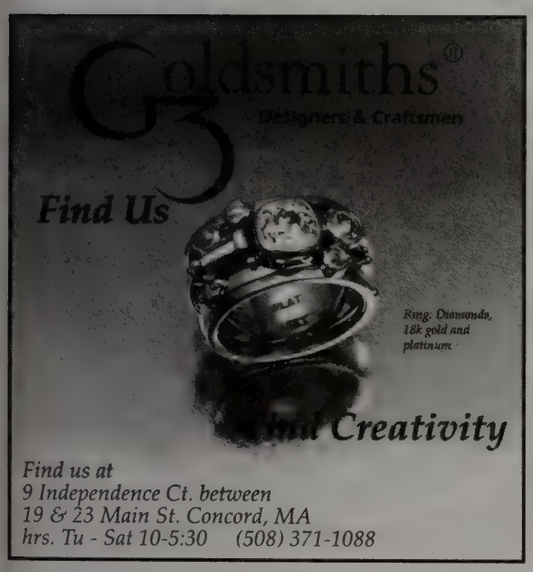
André Previn opens the first of his two Boston Symphony programs this month with delightful entertainment music by Mozart in the form of an early divertimento, then continues with one of the violin concertos Mozart wrote at the age of nineteen, when the composer was still active as a violinist himself. BSO concertmaster Malcolm Lowe is the soloist. Then, to conclude this "mostly strings" concert, Mr. Previn leads the strings of the Boston Symphony Orchestra in what is often regarded as the greatest string quartet ever composed, Beethoven's astonishingly daring quartet in C-sharp minor, Opus 131, in an arrangement for string orchestra by the celebrated conductor Dimitri Mitropoulos, marking the hundredth anniversary of Mitropoulos' birth.

COMING CONCERTS ...

Wednesday, March 13, at 7:30 p.m.
Open Rehearsal
Guest lecturer Michael Steinberg will discuss the program at 6:30 in Symphony Hall.
Thursday 'A'—March 14, 8-9:55
Friday 'B'—March 15, 1:30-3:25
Saturday 'B'—March 16, 8-9:55

ANDRÉ PREVIN conducting
MALCOLM LOWE, violin

MOZART	Divertimento in F, K.138
MOZART	Violin Concerto No. 5 in A, K.219
BEETHOVEN	String Quartet No. 14 in C-sharp minor, Op. 131 (arranged by Dimitri Mitropoulos for string orchestra)



Thursday 'C'—March 21, 8-10:10
Friday Evening—March 22, 8-10:10
Saturday 'A'—March 23, 8-10:10
Tuesday 'C'—March 26, 8-10:10

ANDRÉ PREVIN, conductor and pianist
BARBARA BONNEY, soprano

HAYDN	Symphony No. 82, *The Bear*
MOZART	Concert aria, "Ch'io mi scordi di te...Non temer, amato bene," with obbligato piano
PREVIN	*Miss Sallie Chisum Remembers Billy the Kid* (world premiere of orchestral version)
PREVIN	*Vocalise* (world premiere of orchestral version)
MOZART	Symphony No. 39

Thursday, March 28, at 10:30 a.m.
Open Rehearsal
Steven Ledbetter will discuss the program at 6:30 in Symphony Hall.
Thursday 'B'—March 28, 8-10:10
Friday 'A'—March 29, 1:30-3:40
Saturday 'B'—March 30, 8-10:10

FRANZ WELSER-MÖST conducting
YEFIM BRONFMAN, piano

HONEGGER	Symphony No. 3, *Liturgique*
PROKOFIEV	Piano Concerto No. 2
DVOŘÁK	Symphony No. 7

Programs and artists subject to change.

Single tickets for all Boston Symphony Orchestra concerts throughout the season are available at the Symphony Hall box office, or by calling "SymphonyCharge" at (617) 266-1200, Monday through Saturday from 10 a.m. until 6 p.m., to charge tickets instantly on a major credit card, or to make a reservation and then send payment by check. Outside the 617 area code, call 1-800-274-8499. Please note that there is a $2.50 handling fee for each ticket ordered by phone.

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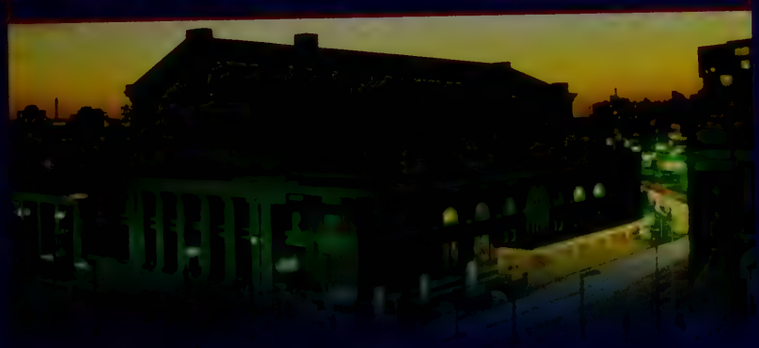
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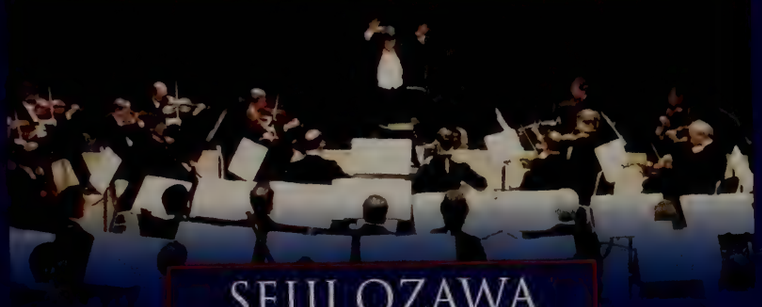
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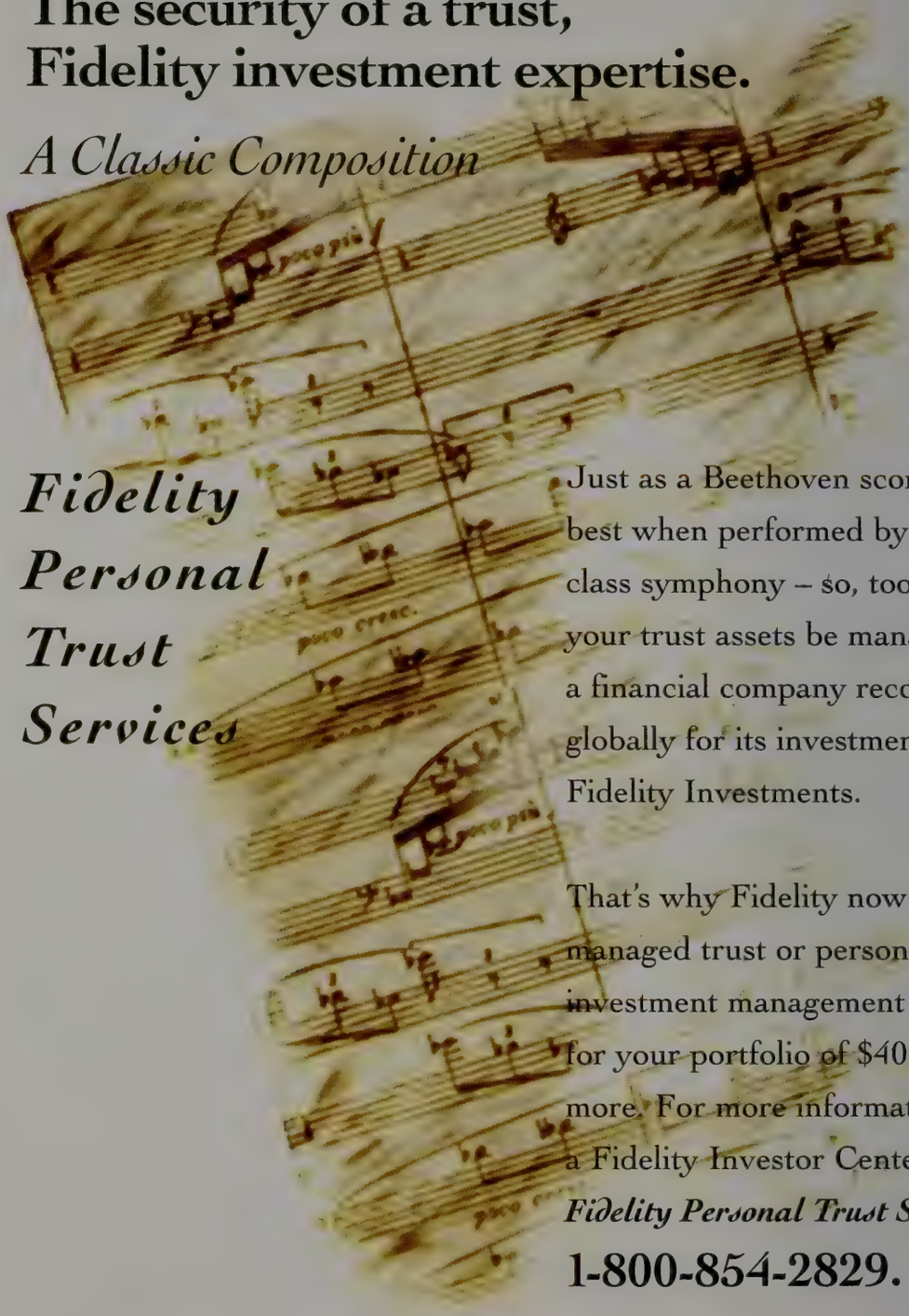


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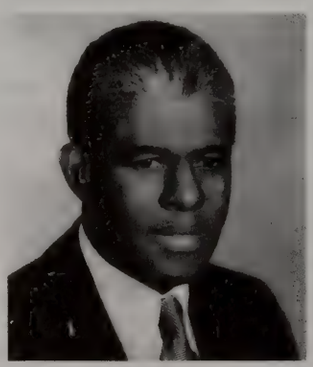
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A Tribute to Roland Hayes



As part of the citywide tribute in February to the famous tenor Roland Hayes, the Boston Symphony Orchestra honored him with concerts on February 1, 2, and 3. In connection with this tribute the Boston Symphony Archives has mounted an exhibit that explores the life and career of the famous African-American tenor, who began his distinguished career in Boston in 1917. Photographs, letters, programs, awards, and other memorabilia, including a bronze bust by Renee Vautier and a fur coat worn by Roland Hayes, are on exhibit in the two Archives display cases in the Cohen Wing lobby. The Boston Symphony Orchestra would like to thank the following individuals and organizations for making materials available to us: Afrika Hayes-Lambe, Allan Keiler, A. Fred Prager, and the Boston Public Library. The Boston Public Library has mounted a more extensive exhibit, entitled "Roland Hayes: The Man and the Artist," on view in the Koussevitzky Room in the Research Library through March 1, 1996. For more information on that exhibit call (617) 536-5400, ext. 285.

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BSO

Michael Steinberg at Symphony Hall as Guest Lecturer and to Sign New Book, "The Symphony: A Listener's Guide," at the Symphony Shop

Michael Steinberg, the BSO's Director of Publications from 1976 to 1979, for many years music critic of the *Boston Globe*, and currently program annotator for both the San Francisco Symphony and New York Philharmonic, is at Symphony Hall this week as a guest lecturer, and to sign copies of his new book, *The Symphony: A Listener's Guide*, in conjuction with the Open Rehearsal on Wednesday evening, March 13, and again on Friday afternoon, March 15. The March 15 lecture, open to ticket holders for the afternoon BSO concert, is that day's Friday Preview in Higginson Hall in the Cohen Wing, from 12:15 to 1 p.m., with a book-signing to follow immediately in the Shop until the concert begins at 1:30, and then during intermission. Published this fall by Oxford University Press, *The Symphony: A Listener's Guide* is based on Mr. Steinberg's program notes for the Boston Symphony Orchestra and the San Francisco Symphony. A companion volume, on the concerto, is planned.

Attention, Subscribers: Seiji Ozawa and the BSO to Present East Coast Premiere of Elliot Goldenthal's "A Vietnam Oratorio," Thursday, April 4, and Saturday, April 6

Please note that the subscription programs of Thursday, April 4, and Saturday, April 6, have been changed: Seiji Ozawa and the Boston Symphony Orchestra will close those concerts with the east coast premiere of Elliot Goldenthal's *Fire Water Paper: A Vietnam Oratorio* instead of the originally scheduled Brahms Symphony No. 3. Commissioned by former BSO assistant conductor Carl St. Clair to commemorate the twentieth anniversary of the fall of Saigon, *A Vietnam Oratorio* was premiered last spring by the Pacific Symphony Orchestra, of which Mr. St. Clair is music director. The new work aroused an unusually warm response from audience members, including many veterans of the Vietnam War. Seiji Ozawa was so impressed and moved upon hearing a tape of the performance that he has decided to present *A Vietnam Oratorio* next month not only in Boston, but at Carnegie Hall and the Kennedy Center as well. The performances will feature soprano Jayne West, baritone James Maddalena, and the Tanglewood Festival Chorus, John Oliver, conductor.

The program for the first part of these concerts has also changed, but will feature soprano Kathleen Battle as originally planned. Ms. Battle will sing Anne Trulove's aria from Stravinsky's opera *The Rake's Progress*, the "Laudate Dominum" from Mozart's *Solemn Vespers*, and the originally scheduled Mozart concert aria, "Misera, dove son!"

A Grammy Award for Seiji Ozawa and the Boston Symphony Orchestra's Compact Disc with Itzhak Perlman

Itzhak Perlman's recent compact disc with Seiji Ozawa and the Boston Symphony Orchestra for EMI Classics—"The American Album," including Bernstein's *Serenade (after Plato's "Symposium")*, Barber's Violin Concerto, and Lukas Foss's Three American Pieces—won a Grammy Award last month in the category of Best Instrumental Performance by a Soloist with Orchestra. That recording and other CDs featuring the Boston Symphony Orchestra are available in the Symphony Shop.

Art in Support of Art

During the 1995-96 season, the BSO is continuing the tradition of exhibiting art works in the Cabot-Cahners Room on the first-balcony level of Symphony Hall. Sponsored by the Boston Symphony Association of Volunteers, the exhibitions are intended for the enjoyment of both concertgoers and art collectors, providing opportunities to add to their collection or encourage their involvement with art.

On display through April 22 is an exhibition featuring rugs from McAdoo Rugs, quilts by Ruth B. McDowell, and Shibori by Joan Morris. McAdoo Rugs is a small rug



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This will be followed by an exhibition from the West End Gallery in Gloucester, Massachusetts (April 22-June 3), which specializes in contemporary art by Cape Ann artists. The gallery introduces the work of young artists and newcomers who bring their own cultural traditions to the unique environment of Cape Ann, an area with a long tradition of stimulating and inspiring artists. Please contact the Volunteer Office at (617) 638-9390 for further information. Remember, the orchestra benefits from the sale of every artwork.

BSO Members in Concert

BSO violinist Jerome Rosen is the pianist with Valeria Vilker Kuchment, violin, Owen Young, cello, and Julie Vaverka, clarinet, for the second of three Sunday-afternoon concerts devoted to chamber music of Brahms, on Sunday, March 17, at 2:30 p.m. at the First and Second Church of Boston, 66 Marlborough Street. The program includes the E minor cello sonata, Opus 38, the G major violin sonata, Opus 78, and the A minor trio for clarinet, cello, and piano, Opus 114. Admission is $13. For more information call (617) 876-7855.

The Boston Artists Ensemble continues its 1995-96 season with a program including Mozart's Flute Quartet in D, K.285, Kodály's Opus 7 Duo for Violin and Cello, and Brahms's String Sextet No. 2 in G, Opus 36, on Friday, March 22, at 8 p.m. at the Peabody-Essex Museum in Salem, and on Friday, March 29, at 8 p.m. at Trinity Episcopal Church in Newton. The performers include BSO members Elizabeth Ostling, flute, Lucia Lin, violin, Kazuko Matsusaka, viola, and Jonathan Miller (the ensemble's founder), cello, special guest Bernard Greenhouse, cello, and additional guests Peter Zazofsky, violin, and Steven Ansell, viola. Tickets are $20 general admission ($17 students and seniors). For more information call (617) 964-6553.

Founded by BSO percussionist Frank Epstein and composed largely of BSO musicians, Collage New Music, David Hoose, music director, performs music of Gordon Beeferman, Andrew Imbrie, and Nicholas Maw on Sunday, March 31, at 8 p.m. at the C. Walsh Theatre, Suffolk University, 55 Temple Street on Beacon Hill. Tickets are $12 ($6 students and seniors). For more information call (617) 573-8680.

Ticket Resale

If, as a Boston Symphony subscriber, you find yourself unable to use your subscription ticket, please make that ticket available for resale by calling (617) 266-1492 during business hours. You may also leave your ticket information on the Resale Line at (617) 638-9426 at any time. In this way you help bring needed revenue to the orchestra and at the same time make your seat available to someone who might otherwise be unable to attend the concert. A mailed receipt will acknowledge your tax-deductible contribution.

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SEIJI OZAWA



Seiji Ozawa is now in his twenty-third season as music director of the Boston Symphony Orchestra. Mr. Ozawa became the BSO's thirteenth music director in 1973, after a year as music adviser; his tenure with the Boston Symphony is the longest of any music director currently active with an American orchestra. In his more than two decades as music director, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts at Symphony Hall and Tanglewood, on tours to Europe, Japan, Hong Kong, China, and South America, and across the United States, including regular concerts in New York. Mr. Ozawa has upheld the BSO's commitment to new music through the commissioning of new works, including a series of centennial commissions marking the orchestra's hundredth birthday in 1981, and a series of works celebrating the fiftieth anniversary in 1990 of the Tanglewood Music Center, the orchestra's summer training program for young musicians. In addition, he has recorded more than 130 works with the orchestra, representing more than fifty different composers, on ten labels.

In addition to his work with the Boston Symphony, Mr. Ozawa appears regularly with the Berlin Philharmonic, the New Japan Philharmonic, the London Symphony, the Orchestre National de France, the Philharmonia of London, and the Vienna Philharmonic. He made his Metropolitan Opera debut in December 1992, appears regularly at La Scala and the Vienna Staatsoper, and has also conducted opera at the Paris Opera, Salzburg, and Covent Garden. In September 1992 he founded the Saito Kinen Festival in Matsumoto, Japan, in memory of his teacher Hideo Saito, a central figure in the cultivation of Western music and musical technique in Japan, and a co-founder of the Toho School of Music in Tokyo. In addition to his many Boston Symphony recordings, Mr. Ozawa has recorded with the Berlin Philharmonic, the Chicago Symphony, the London Philharmonic, the Orchestre National, the Orchestre de Paris, the Philharmonia of London, the Saito Kinen Orchestra, the San Francisco Symphony, the Toronto Symphony, and the Vienna Philharmonic, among others.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France. Charles Munch, then music director of the Boston Symphony Orchestra, subsequently invited him to attend the Tanglewood Music Center, where he won the Koussevitzky Prize for outstanding student conductor in 1960. While a student of Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, who appointed him assistant conductor of the New York Philharmonic for the 1961-62 season. He made his first professional concert appearance in North America in January 1962, with the San Francisco Symphony. He was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. He conducted the Boston Symphony Orchestra for the first time in 1964, at Tanglewood, and made his first Symphony Hall appearance with the orchestra in January 1968. In 1970 he became an artistic director of Tanglewood.

Mr. Ozawa recently became the first recipient of Japan's Inouye Sho ("Inouye Award"). Created to recognize lifetime achievement in the arts, the award is named after this century's preeminent Japanese novelist, Yasushi Inouye. In September 1994 Mr. Ozawa received his second Emmy award, for Individual Achievement in Cultural Prgramming, for "Dvořák in Prague: A Celebration," with the Boston Symphony Orchestra. He won his first Emmy for the Boston Symphony Orchestra's PBS television series "Evening at Symphony." Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

BOSTON SYMPHONY ORCHESTRA 1995-96

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Music Directorship endowed by John Moors Cabot

Bernard Haitink
Principal Guest Conductor



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Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Assistant Concertmaster
Robert L. Beal, and Enid L. and Bruce A. Beal chair, endowed in perpetuity in 1980

Laura Park
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

°Lucia Lin
Forrest Foster Collier chair

Leo Panasevich
Carolyn and George Rowland chair

Gottfried Wilfinger
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

Alfred Schneider
Muriel C. Kasdon and Marjorie C. Paley chair

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Ruth and Carl Shapiro chair, fully funded in perpetuity

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Marylou Speaker Churchill
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Fahnestock chair

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
*Harvey Seigel
Ronan Lefkowitz
*Nancy Bracken
*Aza Raykhtsaum
*Bonnie Bewick
*James Cooke

*Participating in a system of rotated seating
‡On sabbatical leave
°On leave
§Substitute player

*Victor Romanul
Bessie Pappas chair
*Catherine French
*Kelly Barr

Violas

Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Hui Liu
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Ronald Wilkison
Lois and Harlan Anderson chair

Robert Barnes
Burton Fine
Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
Mark Ludwig
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*Edward Gazouleas
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Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Esther S. and Joseph M. Shapiro chair

Joel Moerschel
Sandra and David Bakalar chair

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*Jerome Patterson
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*Jonathan Miller
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*Owen Young
John F. Cogan, Jr., and Mary Cornille chair

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Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Joseph Hearne
Leith Family chair, fully funded in perpetuity

John Salkowski
Joseph and Jan Brett Hearne chair

*Robert Olson

*James Orleans
*Todd Seeber
*John Stovall
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Elizabeth Ostling
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Walter Piston chair, endowed in perpetuity in 1970

Fenwick Smith
Myra and Robert Kraft chair, endowed in perpetuity in 1981

Assistant Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo

Geralyn Coticone
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979

Oboes

‡Alfred Genovese
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975

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Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn

Robert Sheena
Beranek chair, fully funded in perpetuity

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William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977

Scott Andrews

Thomas Martin
Associate Principal &
E-flat clarinet

Bass Clarinet

Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

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Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974

Roland Small

Richard Ranti
Associate Principal

Contrabassoon

Gregg Henegar
Helen Rand Thayer chair

Horns

Charles Kavalovski
Principal
Helen Sagoff Slosberg chair, endowed in perpetuity in 1974

Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity

‡Daniel Katzen
Elizabeth B. Storer chair

Jay Wadenpfuhl

Richard Mackey

Jonathan Menkis

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Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977

Peter Chapman
Ford H. Cooper chair

Timothy Morrison
Associate Principal

Thomas Rolfs

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Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity

Norman Bolter

Bass Trombone

Douglas Yeo

Tuba

Chester Schmitz
Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani

Everett Firth
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion

Thomas Gauger
Peter and Anne Brooke chair, fully funded in perpetuity

Frank Epstein
Peter Andrew Lurie chair

J. William Hudgins

Timothy Genis
Assistant Timpanist

Harps

Ann Hobson Pilot
Principal
Willona Henderson Sinclair chair

Sarah Schuster Ericsson

Librarians

Marshall Burlingame
Principal
Lia and William Poorvu chair

William Shisler

James Harper

Sandra Pearson

Assistant Conductor

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MOZART — Divertimento in F for strings, K.138(125c)

[Allegro]
Andante
[Presto]

MOZART — Violin Concerto No. 5 in A, K.219

Allegro aperto
Adagio
Tempo di menuetto – Allegro –
Tempo di menuetto

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Andante ma non troppo e molto cantabile –
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Adagio quasi un poco andante –
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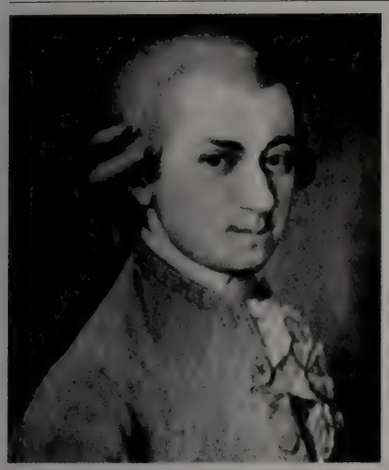
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Wolfgang Amadè Mozart
Divertimento in F, K.138(125c)



Joannes Chrisostomus Wolfgang Gottlieb Mozart, who began calling himself Wolfgango Amadeo about 1770 and Wolfgang Amadè in 1777 (but never Amadeus except in jest), was born in Salzburg, Austria, on January 27, 1756, and died in Vienna on December 5, 1791. He almost certainly composed this work in Salzburg early in 1772. These are the first performances by the Boston Symphony Orchestra. The divertimento is scored for strings, which can mean string orchestra (as in these performances), normal string quartet of two violins with viola and cello, or the so-called divertimento quartet scoring, meaning two violins with viola and bass.

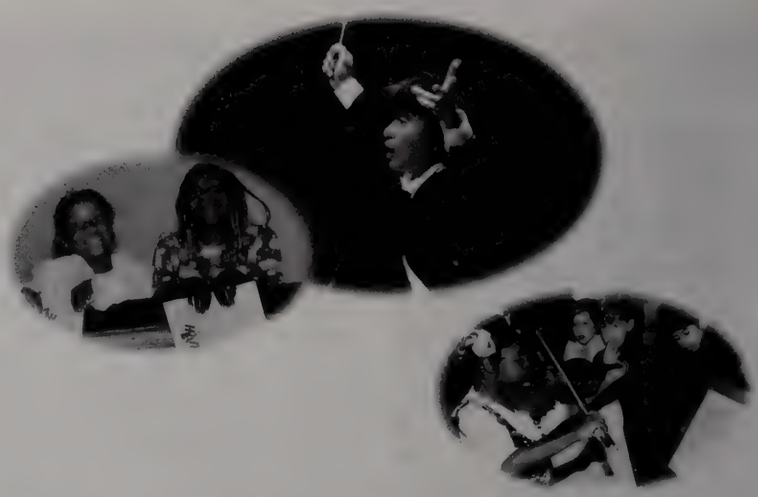
Not much can be said about this charming piece, and not much need be. Scholars dispute about whether the title is Mozart's own, the doubt coming from the fact that divertimentos usually had more movements than three, but then eighteenth-century composers were remarkably unbothered about the distinction between divertimento, serenade, notturno, cassation, Parthie, and the like.

When he wrote K.138(125c) and its two companion pieces, K.136(125a) and K.137(125b), Mozart, just turning sixteen, was preparing to set out on his third and last journey to Italy with his father. The main purpose was the production in Milan of his opera *Lucio Silla,* though the most lasting result of that journey was the motet *Exsultate, jubilate* with its famous "Alleluia," written in Milan for the celebrated castrato, Venanzio Rauzzini. Alfred Einstein and other Mozart scholars have suggested persuasively that Mozart wrote the three divertimentos so as to have something ready should orchestral music be asked of him, Einstein going on to suggest that Mozart "would then have added wind instruments to the outer movements on the spot in Milan, according to need and feasibility."

There is no record of any such occasion, and the three divertimentos survive as beautifully scored works for strings alone. One hears the D major divertimento, K.136(125a), a lot, but for no good reason, certainly none having anything to do with quality, the two other pieces remain strangers to our programs. The F major work that Mr. Previn has chosen for this program is a delight, with sparkling quick movements (the last with a lovely episode in minor) bracketing an Andante in Mozart's most meltingly Italianate and lyric manner.

—Michael Steinberg

Now program annotator of the San Francisco Symphony and the New York Philharmonic, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979. A compilation of his program notes entitled *The Symphony: A Listener's Guide* has recently been published by Oxford University Press.



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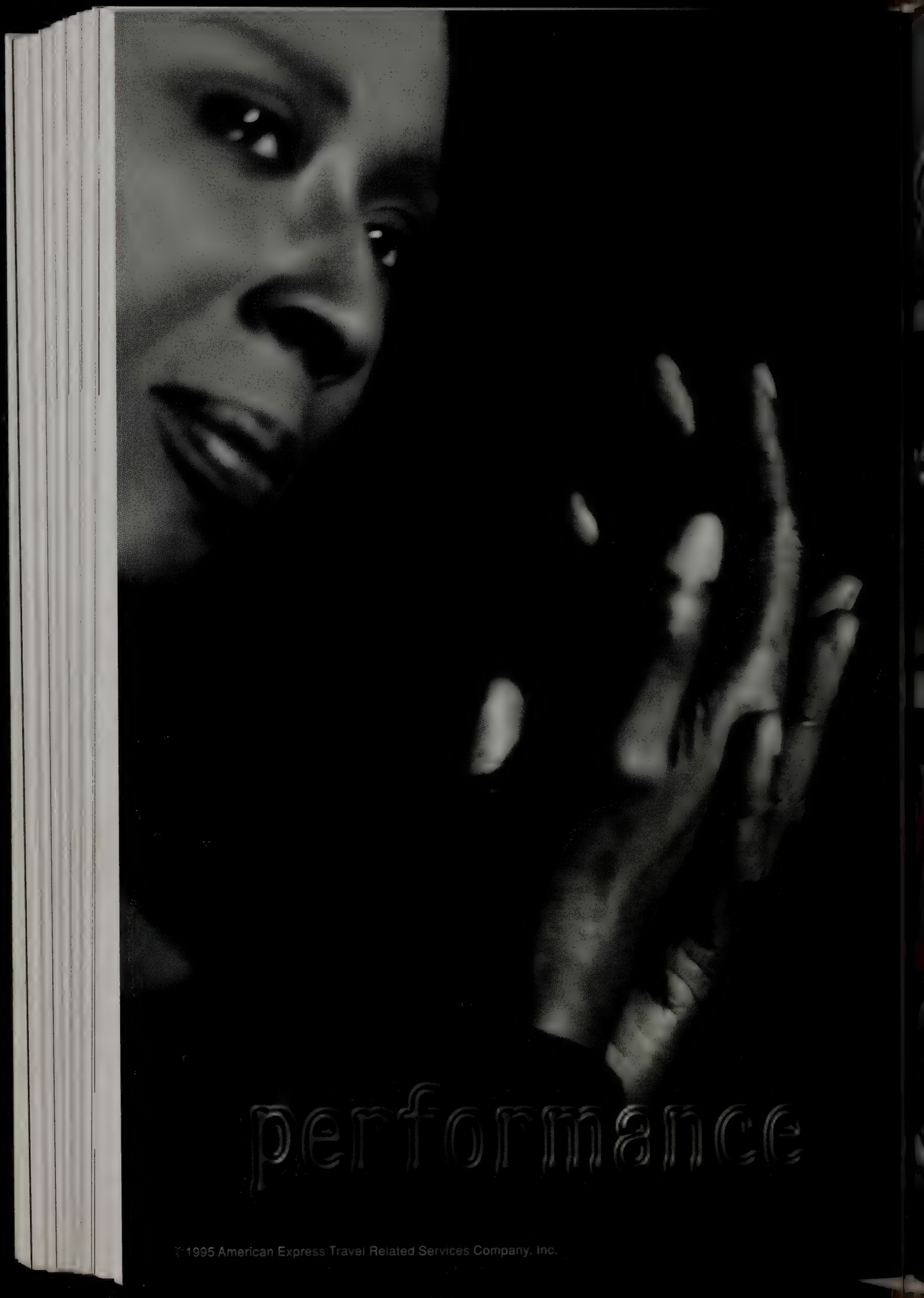
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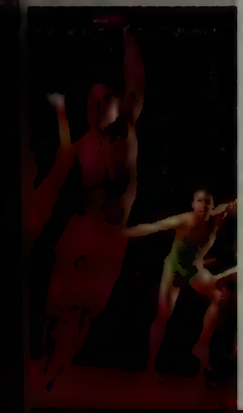




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Wolfgang Amadè Mozart
Violin Concerto No. 5 in A, K.219



Joannes Chrisostomus Wolfgang Gottlieb Mozart, who began calling himself Wolfgango Amadeo about 1770 and Wolfgang Amadè in 1777, was born in Salzburg, Austria, on January 27, 1756, and died in Vienna on December 5, 1791. He composed his Violin Concerto No. 5, K.219, during the twelve weeks that separated its date of completion, December 20, 1775, from that of its predecessor, the Violin Concerto No. 4 in D, K.218, and it probably had its premiere in Salzburg not long afterward. The first Boston Symphony Orchestra performance of the concerto took place in Providence, Rhode Island, on December 31, 1907; Karl Muck conducted and Carl Wendling was soloist. As the season continued, the same performers gave the work in Buffalo and Troy, New York, and in Cambridge, but it was not heard in a subscription concert at Symphony Hall until December 15, 1930, when Richard Burgin led a performance with Anton Witek as soloist. Later BSO performances featured Dorotha Powers with Serge Koussevitzky; William Kroll, David Oistrakh, and Joseph Silverstein with Charles Munch; David Oistrakh with William Steinberg, Silverstein with Peter Maag, Mayumi Fujikawa with Silverstein conducting; Silverstein with Ozawa, Cho-Liang Lin with Edo de Waart, Thomas Zehetmair with Christof Perick (the most recent subscription performances, in March 1991), and Anne-Sophie Mutter with Roger Norrington (the most recent Tanglewood performance, in July 1992). In addition to the solo instrument, the score calls for two each of oboes and horns plus orchestral strings.

Wolfgang's father Leopold was himself a musician of some note, a violinist and composer whose great contribution was a violin method, *Versuch einer gründlichen Violinschule*, published in the very year of Wolfgang's birth and for a long time the standard work of its type. Needless to say, when Wolfgang's musical talent became apparent, the father undertook to devote himself wholeheartedly to his training and exhibition, both as a moral obligation and a financial investment. (Alfred Einstein has justly remarked, "The proportions of obligation and investment are not easy to determine.") Mozart's earliest musical training came at the keyboard, a practical choice because it avoids the problems of exact tuning inherent in the strings and because it allows the young performer to visualize the notes with the aid of the various keys of the instrument. At the same time, though, he was provided with a small violin, and he no doubt spent a great deal of time watching his father play and experimenting on his own.

One of the many astonishing stories of Mozart's musical abilities came from a friend of his father's, Andreas Schachtner, who wrote this account after Mozart's death to his sister Nannerl, who was gathering material for a biography. Schachtner recalled an evening in 1762 when a visiting composer, Wenzel Hebelt, brought six new trios he had written. Leopold Mozart was to play the bass line on his viola, the composer to play the first violin part, and Schachtner the second violin. (Schachtner was the court trumpeter, but instrumentalists were far less specialized then than they are today!) Little Wolfgang, six years old, badgered his father to allow him to play the second violin part. Leopold wanted him to leave them alone, since he had never studied the instrument, but Wolfgang replied, "You don't need to have studied in order to play second violin." Schachtner was willing to let Wolfgang play along with him, so Leopold said, "Play with Herr Schachtner, but so softly that we can't hear you, or you will have to go." Schachtner's letter to Nannerl continues:

Wolfgang played with me; I soon noticed with astonishment that I was quite super-

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fluous. I quietly put my violin down and looked at your Papa; tears of wonder and comfort ran down his cheeks at this scene, and so he played all six trios. When we had finished, Wolfgang was so encouraged by our applause that he insisted he could play the first violin too. For a joke, we made the experiment, and we almost died for laughter when he played this, too, though with nothing but strange and incorrect fingerings, in such a way that he never actually broke down.

Only after this did Wolfgang begin formal training with his father on the violin, yet his progress was so rapid that he appeared in public as the soloist in a concerto only three months later, on February 28, 1763, a month after his seventh birthday! The extraordinary talent of both Wolfgang and Nannerl suggested to Leopold that he should make a grand tour of Europe to show them off to the crowned heads and wealthy patrons of music; this tour began only a few months after Wolfgang's debut as a concerto soloist. Until he moved to Vienna and gave up the violin entirely, Wolfgang was able to make professional use of his skill on both string and keyboard instruments.

In his maturity Mozart preferred the keyboard as the principal vehicle of his virtuosity, and it was for the keyboard that he composed his most profound concertos, whether for himself, for his students, or for other virtuosos. But during the earlier years, when he was still concertmaster in the court orchestra of the Archbishop Hieronymus Colloredo of Salzburg, playing the violin was one of his duties—one that he fulfilled with some distaste. His father constantly encouraged his violin playing. In a letter of October 18, 1777, Leopold wrote, "You have no idea how well you play the violin, if you would only do yourself justice and play with boldness, spirit, and fire, as if you were the first violinist in Europe." Perhaps it was the constant paternal pressure that caused Wolfgang ultimately to drop the violin as a solo instrument. His move to Vienna was in part a declaration of independence from his father, and his giving up the violin as a concert instrument should probably be understood in that light. (He continued to play

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the viola, preferring it in chamber music, for the rest of his life, but his concert appearances were as a pianist.)

It is generally said that the five violin concertos were all composed during a single year, 1775, while Wolfgang was nineteen and still concertmaster in Salzburg. More recently Wolfgang Plath, in a detailed study of Mozart's handwriting and the way it changed over the years, suggested that the first concerto was written in April 1773 (the date on the original manuscript is smudged and illegible, so this is quite possible). Perhaps it was this piece that Leopold meant when he referred in a later letter to "the concerto that you wrote for Kolb [a Salzburg amateur]," which is otherwise a mystery. In any case, the other four concertos were composed in the space of some six months in 1775.

It is not clear whether he wrote them for himself or for Gaetano Brunetti, an Italian violinist also in the Archbishop's orchestra. There is some evidence to suggest the latter possibility: a few years later, when Mozart wrote a new slow movement (Adagio in E major, K.261) to replace the middle movement of the Fifth Violin Concerto (K.219), Leopold referred to K.261 in a letter of October 9, 1777, as having been written for Brunetti "because he found the other one too studied." But that is certainly not solid proof that the original concerto, much less all five of them, was composed for the Italian instrumentalist.

When Mozart wrote the violin concertos, he was still consolidating his concerto style; he had not yet developed the range and dramatic power of his mature piano concertos. Though he was developing quickly in those years, his violin concertos still resemble the Baroque concerto, with its ritornello for the whole orchestra recurring like the pillars of a bridge to anchor the arching spans of the solo sections. Mozart gradually developed ways of using the tutti-solo opposition of the Baroque concerto in a unique fusion with the dramatic tonal tensions of sonata form, but the real breakthrough in his



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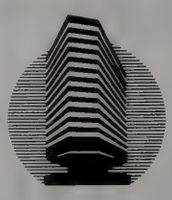
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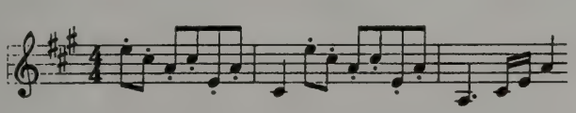
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new concerto treatment did not come until the composition of the E-flat piano concerto, K.271, in January 1777. Thus all of the five violin concertos precede the "mature" Mozart concerto, which is not at all the same thing as saying that they are "immature" pieces.

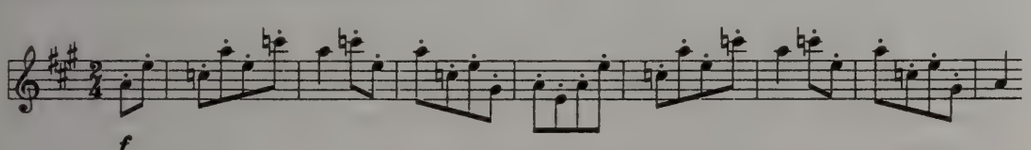
Even within the space of the six months during which the last four were composed, Mozart's concerto technique underwent substantial development. The last three concertos have long been a regular part of the repertory. Whatever it was that happened during the three months between the composition of the Second and the Third violin concertos, it had the effect of greatly deepening Mozart's art, of allowing him to move beyond the pure decoration of the *galant* style to a more sinewy and spacious kind of melody. The violin seems to have taken on some of the character—both lyric and dramatic—of the human voice in his operas. As the principal "singer" in the concerto, the soloist becomes a real personality from the moment of the violin's first entrance. The Allegro exposition presents several ideas, all in A major, followed by a little unison coda ending with a quirky upward arpeggio:



The soloist suddenly enters in a dreamy state—Childe Harold before Byron had conceived him—before reverting to the original tempo, Allegro aperto, with a new theme. Again the unison orchestral coda appears, but the soloist grabs its last figure and uses it to start an entirely new idea that will introduce various passages in the development.

The slow movement is a rapturous contemplation for the soloist in the bright and extremely rare (for Mozart) key of E major. Except for its opening statement, when it is in the foreground, the orchestra mostly provides a rich bed of sonority on which the lush and elaborate violin melody can loll.

The last movement opens with a straightforward but uneventful dance melody in minuet tempo, but the soloist then presents a new melody that breaks out from the formality of the minuet and opens up the rondo form. But any expectation of predictability or regularity is dashed with the surprising appearance of a "Turkish" episode, a sequence of five melodies, of which four are drawn from Hungarian folk music (perhaps transmitted by Mozart's friend Michael Haydn, just back from a trip to Hungary), while one (the second tune of this group)



had already appeared in Mozart's ballet music *Le Gelosie del Seraglio*, K.135a, written at age sixteen for his opera *Lucio Silla*. There it was in A major; in the concerto it is presented in the minor, with the addition of violent *sforzandi*, which seem to give it that "Turkish" air. After this astonishing interruption, balance is restored with the stately minuet tune and a recapitulation that brings the concerto to an end with a rising arpeggio on a charmingly quizzical note.

—Steven Ledbetter

Remembering
Dimitri Mitropoulos
(March 1, 1896–November 2, 1960)



I wonder how many people at this concert were in this hall on January 24, 1936, when a new guest conductor—lean, bald, with powerfully sculpted features, a swift and athletic stride, blue eyes of an extraordinary and magnetizing potency, and a distinctly un-Bostonian name—threaded his way through the orchestra and onto the podium. The program: Beethoven's *Leonore* Overture No. 2, Jean Rivier's *Ouverture pour un Don Quichotte,* Debussy's *La Mer,* and the *Symphonia domestica* of Richard Strauss. At 2:30 that Friday afternoon no one knew who he was; by 4:30 there was no doubt that this was a man to remember. From all accounts, it was an electrifying two hours of music, and both for the orchestra and the audience there probably had been nothing quite like it since Serge Koussevitzky's debut in 1924. The following week, conducting Mahler's Symphony No. 1 (then a risky piece rather than the super-insured success it is today), Florent Schmitt's *Tragédie de Salomé,* and his own unbridled orchestration of Bach's Organ Fantasy and Fugue in G minor, Mitropoulos confirmed the impression he had made.

He returned a year later, wowing his audiences by playing and conducting a piano concerto by his slightly older Italian contemporary, Gian Francesco Malipiero. His programs included Beethoven's String Quartet, Opus 131, which André Previn brings back to the BSO's repertory this week (in Mitropoulos' edition) as well as something emblematic of his mission over the next two decades, a work by a young American, *Spirituals* by the twenty-three-year-old Morton Gould.

Ever since 1937, the story has gone that Mitropoulos' success scared the daylights out of Koussevitzky, in most respects one of the greatest musical citizens this country has ever harbored but also jealous and insecure. At any rate, it was nearly eight years before Mitropoulos returned to the Boston Symphony, and his concerts in December 1944 were his last with the orchestra. By then he had made a place for himself as one of the most commanding personalities in American musical life.

He was a mature musician, forty years old, when he led those first Boston Symphony concerts, which were also his first in America. His first plan had been to become a priest in the Greek Orthodox Church, but music tempted him away, and in his twenties he enjoyed considerable success as a composer and pianist. Conducting came a bit later, in 1924, when he became one of the directors of the Athens Conservatory Orchestra. News travels in the world of music, even news from places so removed from the mainstream as Athens was in the first quarter of this century, and in 1930 he was invited to conduct some concerts with the Berlin Philharmonic. There he amazed the public by playing and conducting the Piano Concerto No. 3 by Prokofiev, which would remain one of his party pieces for most of the rest of his life.

When he scored his knockout success in Boston, Minneapolis was looking for a conductor, since Eugene Ormandy, the young unknown they had hired in 1931, had just been appointed to the Philadelphia Orchestra. In Minneapolis, and later as music director of the New York Philharmonic, Mitropoulos was an admired, even beloved figure, fiery in the Romantic repertoire, often convulsively unconvincing in the Classics, and a fervent, undeterred advocate of the new and unknown—the great but disregarded figures of Schoenberg, Webern, and Berg, but also a whole range of his contemporaries from Artur Schnabel, Roger Sessions, John J. Becker, and Ernst

Krenek to Leon Kirchner, Gunther Schuller, and Robert Mann—and, for that matter, unknown Strauss (as the *Domestica* was sixty years ago) and virtually unknown Beethoven. He liked to say that, having been granted the privilege of being the guardian of the gigantic trees of the forest, he also had the obligation to devote his time, his efforts, and his affection to those struggling to find a place under the sun. One of the most exciting experiences of my own musical life was singing in the Princeton Chapel Choir when he conducted Schoenberg's *A Survivor from Warsaw* at the New York Philharmonic: at a preliminary rehearsal of the chorus, he reminded us—and when he spoke it was as though in letters of fire—that nothing was achieved by those who chose to sit on their bottoms and slide comfortably downhill.

Mitropoulos was a generous and a trusting man, and like many generous and trusting people, especially those whose makeup contains much that is unworldly and in the purest sense priestly, he was easily and often taken advantage of. The saddening and, for many, the enraging story of his last years at the Philharmonic, years also of crumbling health, and of the cabal to remove him from that podium, is told in William Trotter's recent biography, *Priest of Music: The Life of Dimitri Mitropoulos*. He was much loved by audiences at the Metropolitan Opera, but what came to seem to him like an endless succession of *Toscas* and *Butterflies* pained, frustrated, and in a sense humiliated him. Europe, where he spent more time toward the end, at least offered more interesting operatic repertory, opportunities to do the Mahler he loved (and which he defended and championed when it was not *à la mode* and, one might add, defended and championed more fearlessly than some of the conductors who gained greater renown as champions and defenders), and to undertake such new adventures as Franz Schmidt's great oratorio, *The Book With Seven Seals*.

He was a keen mountain climber, driving himself as unmercifully on the slopes and crags as on the podium and in his study, and he used to say that he hoped to meet his death on a mountain top. In a singularly fitting way, Dimitri Mitropoulos was granted that wish when a heart attack struck him down as he stood on the podium at La Scala, Milan, as he rehearsed Mahler's Third Symphony.

—Michael Steinberg

More About Mitropoulos...

The book to read about Dimitri Mitropoulos is the recent biography—in fact the very first biography of the conductor—***Priest of Music: The Life of Dimitri Mitropoulos*, by William Trotter (Amadeus Press, $29.95; available at the Symphony Shop)**. The book was actually researched by Oliver Daniel, author of a highly regarded biography of Leopold Stokowski, but Daniel died before he could actually write it, and Trotter took over the project. Though unevenly written and full of redundancies, the book is both absorbing and valuable for the picture it provides of Mitropoulos' life and career, for the wealth of extensively quoted interviews with people who knew and worked with him, and for its depiction of the behind-the-scenes politicking and intrigues that ultimately caused Mitropoulos' departure in 1958 from his music directorship of the New York Philharmonic. Trotter psychologizes a great deal about Mitropoulos' homosexuality and turns Leonard Bernstein, whose decision to be a conductor was inspired by seeing Mitropoulos lead the BSO and then meeting him afterwards, into a major villain, most notably when Bernstein colludes with Koussevitzky to keep Mitropoulos from the music directorship of the Boston Symphony by revealing the latter's homosexuality to the BSO's Board of Trustees (this in an entirely unsubstantiated, confusingly written account). Local readers will also be properly perplexed by references to Richard Dyer as music critic of the *Boston Herald* in the 1930s! Further,

...continued on page 37



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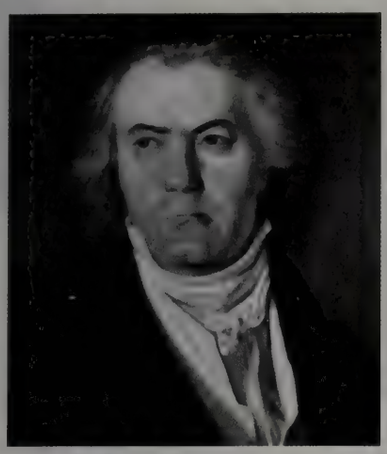
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Ludwig van Beethoven
String Quartet no. 14 in C-sharp minor, Opus 131,
arranged by Dimitri Mitropoulos for string orchestra



Ludwig van Beethoven was born in Bonn, then an independent electorate, probably on December 16, 1770 (his baptismal certificate is dated the 17th), and died in Vienna on March 26, 1827. He completed the Quartet, Opus 131, in May 1826, or possibly a month or two later. It seems there was no public performance of Opus 131 until 1835, when the Leopold Jansa Quartet played it in Vienna; there had, however, been private auditions by Joseph Böhm's quartet before that. Franz Schubert's last musical wish was to hear Opus 131, and this was fulfilled on November 14, 1828, five days before his death. "The King of Harmony had sent the King of Song a friendly bidding to the crossing," said Karl Holz, the second violinist of the Schuppanzigh Quartet, who was present at that gathering.

Beethoven had intended to dedicate Opus 131 to Johann Nepomuk Wolfmayer, a wealthy textile merchant, keen musical amateur, and a good friend, but at the last moment he changed his mind, writing to Schott that the work "must" be dedicated to Lieutenant-Marshal Baron von Stutterheim. Beethoven felt profoundly indebted to von Stutterheim, who had secured a place in his regiment for Beethoven's nephew Karl after the young man's suicide attempt in January 1827. At Holz's suggestion, Wolfmayer was compensated by the dedication of Opus 135.

That remarkable pianist and conductor Hans von Bülow, among whose achievements were the first performances of "Tristan," "Meistersinger," the Brahms Fourth, and the Tchaikovsky Piano Concerto No. 1 (the last in Boston), seems to have been the first to conduct a Beethoven quartet with full string orchestra when he programmed the Große Fuge or "Great Fugue" at Meiningen in 1882. Theodore Thomas introduced the practice in America when he conducted the Große Fuge in New York in 1888. Other than Mr. Previn, those who have followed in von Bülow's footsteps (most often in the Große Fuge) are Gustav Mahler, Felix Weingartner, Arturo Toscanini, Wilhelm Furtwängler, Edwin Fischer, Sir Adrian Boult, Adolf Busch, Dimitri Mitropoulos, Leonard Bernstein, Edo de Waart, Jeffrey Tate, and Gidon Kremer. The principal task for someone who wants to have a full string orchestra play a string quartet is to decide when the basses should double the cello line an octave below: André Previn follows the edition by Dimitri Mitropoulos used by that conductor at three Boston Symphony concerts in January 1937 and then again by Leonard Bernstein here, in New York City, and Brooklyn in 1952.

When Beethoven turned his mind to the writing of string quartets early in 1822, he had done nothing in that genre for twelve years. Indeed, by his own earlier standards he had composed relatively little music of any kind during that span. It had been a time of massive personal crisis. 1812 was the year of Beethoven's encounter with Antonie Brentano, the "Immortal Beloved," the year of his last long journey, the year in which his hearing began its final, sharp decline. 1815 was the year in which his brother Karl died and in which the ravaging litigation over the guardianship of Karl's nine-year-old son began. At the same time, though, the decade had become a useful fallow period, one in which Beethoven's mind sought new things to say and new ways of saying them.

In 1818, with the great *Hammerklavier* Sonata, Opus 106, Beethoven had set out on a new path. Or on many. His work in the remaining years of his life—the years of the last piano sonatas and the *Diabelli* Variations, of the Ninth Symphony and the *Missa*



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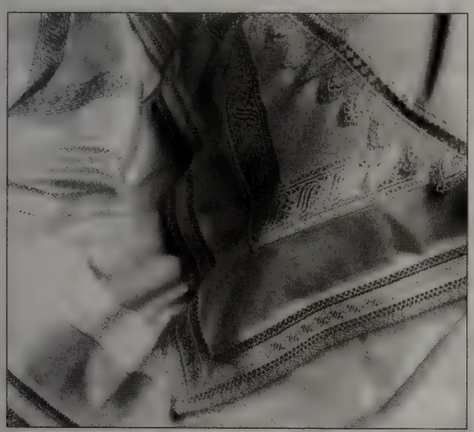
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solemnis, of the last string quartets—includes his most rhetorical music and his most inward, his most public and his most esoteric, bigger pieces than any he had written before and ones more compressed, works at the summit of the virtuoso tradition and others that seem to ignore the physical limitations of fingers and lips and vocal chords, compositions that proclaim the inexhaustible possibilities of the sonata style and some that propose new ways of articulating material, music reaching extremes of the centered and the bizarre. Beethoven had not ceased from exploration.

One by one the genres drop away. Though he still harbored plans for a second opera and had begun to sketch a Tenth Symphony, save for the occasional canon tucked into a letter to a friend, Beethoven concentrated exclusively on string quartets in those last years. It was a commission from Count Nicholas Galitzin, a young Russian connoisseur living in Vienna, that brought Beethoven back to writing quartets. Beethoven completed three for Galitzin in 1825, but then he kept right on going, and on May 20, 1826, he wrote to the publisher Schott in Mainz that he had finished one more quartet. "Finished" was probably an exaggeration; at any rate, it was not until mid-August that Beethoven delivered the score. This is the present work, announced by Schott for February 1827, but not actually in print until June of that year, three months after the composer's death.

A phenomenon we can observe in Beethoven's later years is his growing tendency to question the primacy of the traditional three- and four-movement designs. This issue

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had in fact interested him for a long time, but it bècame ever more urgent in the 1820s. In his last quartets (their opus numbers do not completely reflect their order of composition), we see Beethoven go from the four-movement Opus 127 to Opus 132, in which the four-movement design is interrupted by the "extra" march and recitative that come between the great Song of Thanksgiving and the finale. The next work, Opus 130, is totally wild—a six-movement work beginning with a highly unusual sort of sonata movement, ending with the maddest fugue in Western music, and including movements that range from the wispiest of bagatelles to the most expressive of slow movements. Now, in Opus 131, he takes the next step and gives us a seven-movement work.*

For Beethoven to begin a work with a slow movement, as he does in Opus 131, is rare: for the last precedent you have to go back twenty-five years to the piano sonata in the same key, the so-called *Moonlight*.† For him to begin with a fugue is without precedent, though there is plenty of fugal music in Beethoven, especially in late Beethoven. The piano sonatas, Opp. 101, 106, and 110, the *Diabelli* Variations, and the *Missa solemnis* all include fully worked-out fugues; above all, one cannot forget the famous *Große Fuge* in Opus 130. The title page of that amazing piece, which Stravinsky liked to call "*die sehr große Fuge*," describes it as "*tantôt libre, tantôt recherchée*" —in part free, in part studied or worked. Its daring *libertés* and its *recherches* are by no means necessarily discrete sections; indeed, what is most astonishing about this music is the way in which Beethoven combines these seemingly opposite categories.

*But in Opus 135, Beethoven returned to a four-movement plan as well as reverting to a more compact scale.

†This one must not, however, be too slow: the *alla breve* time signature, which indicated that we should feel two beats in each bar, not four, tells us that, as does the *ma non troppo* ("but not too much," with which Beethoven qualifies *adagio*). The further injunction, *molto espressivo*, is of crucial importance.

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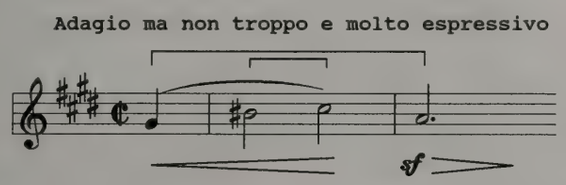


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By contrast, the fugue that opens Opus 131 seems to be all *recherchée* and to show the possibilities of that manner at its most serenely and richly beautiful, as though Beethoven after the inspired and magisterial audacities of the *Great Fugue* were rendering a peace offering to the fugue gods. It also reminds us that as a boy of twelve in Bonn, Beethoven had played all of *The Well-tempered Clavier,* put into his hands by his teacher, Christian Gottlob Neefe. Forty-two years later, he revisits the world of the sublime C-sharp minor, F-sharp minor, and B-flat minor fugues in Book One and the E major in Book Two, and takes us with him. But it is as much the manner—and the manners—as the substance of this fugue that creates an air of Apollonian calm in contrast to the Dionysian abandon of the *Große Fuge;* that, and its being a single movement in a consistent tempo. Still, as we listen, we shall encounter much that is *libre* in the Opus 131 fugue as well.

Beethoven had begun Opus 132 and Opus 130 with motifs that consist of two pairs of semitones, G-sharp/A and F/E in the former, B-flat/A, A-flat/G in the latter. In Opus 131, he does the same thing, but bracketing one pair (B-sharp/C-sharp) inside the other (G-sharp/A). To make sure we hear this connection, specifically that between G-sharp and A, the two notes of the outer pair, he prescribes a crescendo across the four-note phrase and puts an accent on the fourth note.



As the fugue progresses, harmonic horizons expand and the rhythm becomes more

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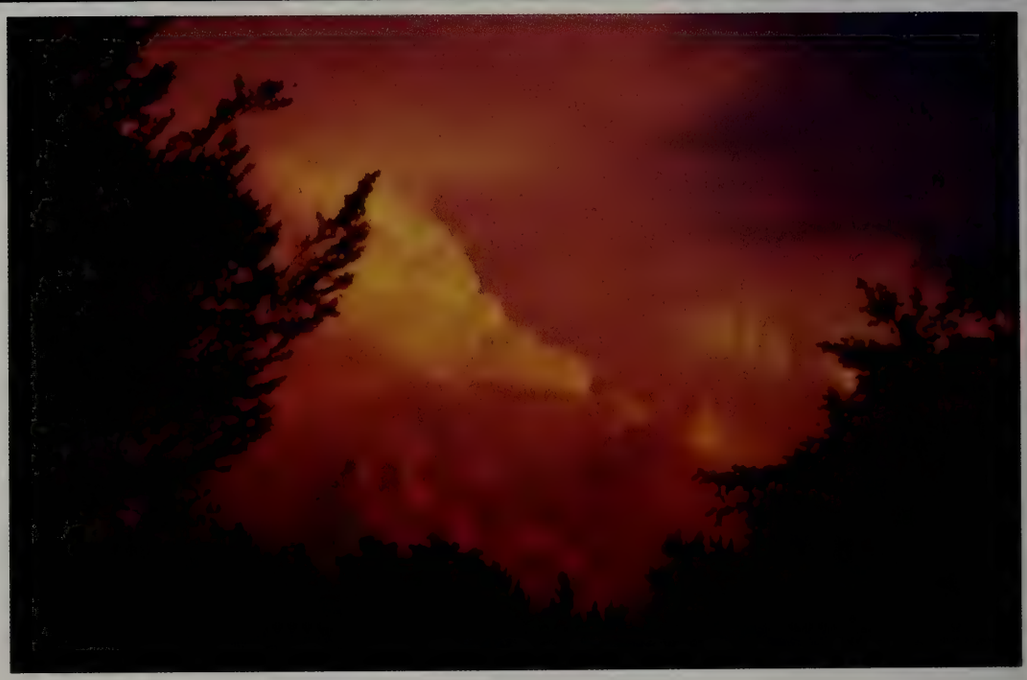


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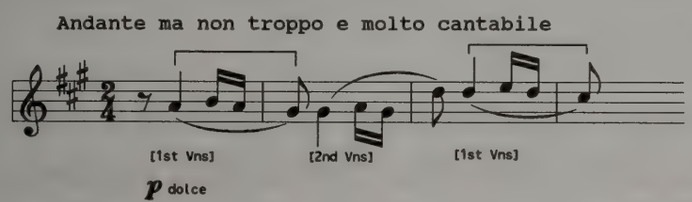
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complex, with syncopations complicating the flow. A gentle episode in A major means a long abandonment of the principal subject, and this is an exceedingly *libre* element. Powerful dynamic, harmonic, and rhythmic impulses propel the fugue toward a great cresting. From there, it subsides onto a series of C-sharp major chords that softly throb into almost-silence. Everything disappears from those final chords except the C-sharps themselves. The cello rises an octave from C-sharp to C-sharp. Viola and first violin imitate this; then all three instruments echo this leap, but a half-step higher, D to D. The second movement has begun.

This is a scherzo, quick in tempo, gentle in mood, although from time to time Beethoven breaks up the smooth flow with abrupt accents. But he achieves his most dramatic surprise in a brief passage—everything here is brief—in which the instruments play in austere, unharmonized octaves. No less startling is the sequel, a sudden spreading of the voices in contrary motion. This comic, slightly petulant outburst is a bit much for everybody. Twice the music seeks to resume, twice it runs aground with a sort of "Er, what was I saying?" The movement concludes quickly with a few quiet chords whose placement amid the silences that separate them is provocatively and enchantingly vague.

Now comes an Italian opera recitative, and its purpose is to introduce a conversation. The tempo slows to give the first violins space for a declaration both ardent and proudly elegant. With the appropriate closing gestures the bridge is crossed and everything is ready for the next event.

This is the center, a set of variations. The simple theme begins with another reshuffling of pairs of semitones, A/G-sharp, D/C-sharp.



What is far from simple, however, is the scoring: it is always moving to encounter the deaf composer's fantasy and uncanny skill in this area. And how amazing this is—the subtle dialogue of first and second violins, the contrast between the violas' long notes and the cello and bass pizzicatos, the de-emphasis of the downbeats.

The theme is of the plainest design—two sections of eight bars apiece, each eight-bar section being repeated. Except the second half of Variation V, the repeats are fully written out, or rather, recomposed, always moving from simplicity to complexity.

There are six complete variations, beautiful, diverse, exquisitely paced, and culminating in Variation VI in music of spellbinding stillness. What seems to be a seventh variation is entered by way of a deceptive cadence, the one that Wagner liked so well in *Die Meistersinger* (for Wagner, this quartet, together with the Ninth Symphony, was the Holy of Holies). The new music that emerges, florid and very "speaking," soon dissolves into a chain of trills. By various curiosities, more amusing to hear than to read about, this evolves into a long and fantastical coda, a wryly comic counterpart to the gropings Beethoven had previously worked out in tragic-dramatic style at the beginning of the *Hammerklavier* Sonata's finale.

This is the closest thing to a full stop so far. Cellos and basses rumble noisily, and after a moment's shocked silence there begins a wild and very fast scherzo that makes the voyage to Trio and *da capo* twice before winding up in a mad coda. For a moment it seems as though Beethoven will take us around the scherzo-Trio cycle for a third time (an old joke, familiar from the Fourth and Seventh symphonies). In fact, scherzo and Trio get into a violent collision, players take wrong turnings and seem to miscount rests.

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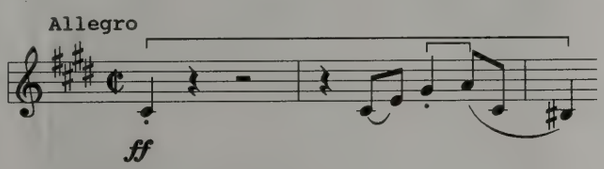
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Hideous dissonance, confusion, silence: in a moment of mad Ivesian humor, Beethoven has composed the breakdown of a performance! Now we hear unconfident attempts, full of baffled silences, to get back on track. When the main theme finally returns, Beethoven makes everything still more strange by having the musicians play with the bow virtually at the bridge, which produces a ghostly "rats' feet on broken glass" effect. At last, the sonority returns to the ordinary, and the scherzo quickly goes forward to close in *fortissimo*.

The link of this movement to the next is like the one between the first two movements, the final cadence simply being repeated at another pitch. G-sharp is the note so dramatically introduced, with the implication that it will prepare the return to the home key of C-sharp, from which we have been gone since the end of the first movement. So indeed it turns out. The only thing is that the G-sharp/C-sharp cadence is much larger than we expect inasmuch as Beethoven takes time to turn G-sharp (minor) into a key in which we hear a songlike movement, brief but intensely poignant.

A violin phrase of wide range takes us into this new/old world of C-sharp minor. The finale is a stormy movement whose principal idea reshuffles the quartet's first notes yet again:



As the music progresses, Beethoven forges more and more links to establish the sense that a great circle is closing. His greatest marvel is a lyric theme, first heard in E major, richly scored, and whose phrases end in leaps that most extraordinarily convey both serenity and ecstasy.

At last, epiphany. The serene-ecstatic theme reappears in D major, the resonance of that chord on the string instruments yielding an even richer sound than before. In a still more astonishing sequel, Beethoven shifts this inspired theme into the tonic major, C-sharp, a key not heard since the end of the opening fugue but, even if unconsciously, long awaited. The music can now move resolutely toward its close. Near the end, the tempo is reduced to *poco adagio,* and in those few slow measures, the Es become E-sharps. We are in C-sharp major. The final bars of quick music are also in that key, but they are far from a conventionally triumphant major-mode close to this, the last of Beethoven's great tragedies in music. For that they come too late and too quickly.

Yes, and it was about this, the greatest of his quartets, that Beethoven wrote to a friend that he would find "a new manner of part-writing and, thank God, less lack of imagination than before."

—Michael Steinberg

Parts of this note have appeared previously in different form in the program book of the San Francisco Symphony and in *A Beethoven Quartet Companion*, edited by Robert Winter and Robert Martin (University of California Press).

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Mitropoulos... *continued from page 25*

the segment on "Building a Mitropoulos Record Collection" that follows the main text is virtually worthless. But, as noted above, there are considerably more reasons to read the book than not, and it is therefore recommended.

Unfortunately, there are no really useful guidelines for those wishing to investigate Mitropoulos' recorded legacy. The commercial recordings tend to confirm reports of Mitropoulos' interpretations of the core orchestral repertory as quirky and erratic, and even the best-intentioned transfers of his 78s to compact disc are often compromised by the poor sound quality of the originals. And some of the recordings were compromised from the start by the haphazard conditions under which Mitropoulos was often forced to record by his record companies, RCA and Columbia, who viewed him as considerably less valuable to them than the more lucrative Arturo Toscanini and Eugene Ormandy. Mitropoulos' pioneering recording for Columbia of Mahler's First Symphony with the Minneapolis Symphony has recently turned up on a number of import labels, but I have not heard it. On the other hand, his Columbia recording with the New York Philharmonic of music from Prokofiev's *Romeo and Juliet* (not even mentioned in Trotter's "discography") is one of the best recordings I've ever heard of anything, but Sony Classical's CD transfer omits one of the original nine segments. Where one *does* find the fabled electricity of a Mitropoulos performance consistently present is in a series of opera recordings derived from broadcast tapes. Among the most famous of these—which can be very hard to find since they show up here only sporadically on import labels, and since the Met broadcasts cannot be legally sold in the United States—are a 1953 Florence May Festival performance of Verdi's *La forza del destino* with Renata Tebaldi and Mario Del Monaco, and Metropolitan Opera broadcasts from 1956 of Verdi's *Ernani* with Zinka Milanov, Del Monaco, and Leonard Warren, Puccini's *Manon Lescaut* with Licia Albanese and Jussi Bjoerling, and *Tosca* with Tebaldi, Richard Tucker, and Warren. Presumably easier to find, and well worth investigating, is Mitropoulos' recording of Samuel Barber's *Vanessa*, taped in 1958 for RCA soon after the opera's world premiere at the Met, with Eleanor Steber, Rosalind Elias, Regina Resnik, Nicolai Gedda, and Giorgio Tozzi. Finally, for those interested in Mitropoulos' championing of unusual repertory, Sony Classical has recently issued an engrossing 1959 Salzburg Festival performance of Franz Schmidt's compelling oratorio *Das Buch mit sieben Siegeln* (*The Book With Seven Seals*), a work dating from the 1930s and rather resembling an odd cross between a Bach Passion and Elgar's *Dream of Gerontius*. Unfortunately, Sony's booklet fails to provide an English translation of the German text, and at one point the excellent tenor Anton Dermota misses an entrance, dropping out entirely for several moments during a crucial segment of the piece. But such things happen in live performance.

—Marc Mandel

New Grove has been published separately (Norton paperback); Sadie is also the author of *Mozart*, a convenient brief life-and-works survey with nice pictures (Grossman paperback). Alfred Einstein's classic *Mozart: The Man, the Music* is still worth knowing (Oxford paperback). In many respects the most informative biography of Mozart—though it covers only the last ten years of his life—is Volkmar Braunbehrens' *Mozart in Vienna, 1781-1791* (Harper Perennial paperback), which convincingly lays to rest many myths about the composer while sketching far more effectively than previous writers the milieu in which he worked. H.C. Robbins Landon has also covered the same ground in several volumes devoted to Mozart in Vienna, to his final year, and to Vienna itself during the time Mozart was there. *The Mozart Compendium: A Guide to Mozart's Life and Music*, edited by H.C. Robbins Landon (Schirmer Books), is a first-rate single-volume reference work for the Mozart lover, filled with an extraordinary range of information, including things it might never have occurred to you to look up, but which you'll be delighted to know. A distinguished roster of specialists writes about the historical background of Mozart's life, the musical world in which Mozart lived, his social milieu and personality, his opinions on everything from religion and reading matter to sex and other composers. In addition, there are entries for all of Mozart's works with basic information regarding their composition, performance, publication, location of manuscripts, and special features (such as nicknames or borrowed tunes). Finally, a discussion of the reception of Mozart's music, performance practices, myths and legends about Mozart, Mozart in literature, and an evaluation of the biographies, analytical studies, and editions of Mozart's music caps a remarkable book. The concept of the book proved so successful—detailed and scholarly for the specialist, wide-ranging, yet accessible for the general music-lover—that the same model has been followed for similar volumes devoted to Beethoven and Wagner. A. Hyatt King's *Mozart Wind and*



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String Concertos, in the series of BBC Music Guides (University of Washington paperback), contains a fairly extensive discussion of the Fifth Violin Concerto. It is possible to study Mozart's own scores of the violin concertos in a facsimile edition, edited and with an introduction by Gabrial Banat, of all five concertos (Raven Press).

A recording of the F major divertimento, K.138, in a chamber-style performance, is part of the complete works of Mozart issued by Philips in 1991; it is in Volume 4, which includes the divertimenti for strings and winds (Philips, five discs). The Violin Concerto No. 5 can of course be found as part of sets containing the complete string concertos of Mozart, of which the readings by Arthur Grumiaux with Sir Colin Davis and the London Symphony Orchestra (Philips, two discs) and by Josef Suk with Libor Hlaváček and the Prague Chamber Orchestra (Eurodisc, three discs, with a number of smaller works in addition to the five authentic concertos and two spurious ones) are excellent. Among single disc issues containing K.219 there is a wide field to choose from, including the Grumiaux performance mentioned above (with the Violin Concerto No. 3). Among the releases that offer special pleasure: Cho-Liang Lin with Raymond Leppard and the English Chamber Orchestra (CBS, with the Concerto No. 3 and the Adagio, K.261); Oscar Shumsky with Yan-Pascal Tortelier and the Scottish Chamber Orchestra (Nimbus, with the Concerto No. 4); Itzhak Perlman with the Vienna Philharmonic under the direction of James Levine (Deutsche Grammophon, with the Concerto No. 3); and, at an incredibly low price on a super-budget label, Takako Nishizaki with Stephen Gunzenhauser and the Cappella Istropolitana (Naxos, with the Concerto No. 3 and some smaller works).

The excellent Beethoven article by Alan Tyson and Joseph Kerman in The New Grove Dictionary of Music and Musicians is a short book in itself, and has been reissued as such (Norton paperback). The standard Beethoven biography is *Thayer's Life of Beethoven*, written in the nineteenth century but revised and updated by Elliot Forbes (Princeton paperback). It can be supplemented by Maynard Solomon's *Beethoven*, which makes informed and thoughtful use of the dangerous techniques of psychohistory to produce one of the most interesting of all the hundreds of Beethoven books (Schirmer paperback). A welcome general reference on all matters Beethovenian is *The Beethoven Companion*, edited by Barry Cooper (Thames & Hudson); the compact volume is richly filled with accessible information about almost anything having to do with the composer's life, work, personality, and manuscripts, friends, associates, and milieu. Joseph Kerman's *The Beethoven Quartets* has long been a standard resource on the subject (Knopf). Also of particular interest for Opus 131 is Martin Cooper's *Beethoven: The Last Decade, 1817-1827* (Oxford). Leonard Bernstein recorded what the CD booklet notes imply to be Dimitri Mitropoulos' orchestral arrangement of Opus 131 with the Vienna Philharmonic in an emotionally penetrating performance, one that Bernstein himself called one of his own favorite recordings (Deutsche Grammophon, with an orchestral reading of Beethoven's last string quartet, Opus 135). Of the many recordings of the Beethoven string quartets in the current catalogue, particularly strong versions of Opus 131 come from the Juilliard Quartet (CBS, in a three-disc set of the late quartets), the Hungarian Quartet (the complete cycle, recorded in the 1950s, on seven discs from Angel), the Vegh Quartet (Valois, with Opus 135), and the Yale Quartet (Vanguard Everyman Classics, with Opus 127). Two recordings by ensembles of great historical importance are in the current American catalogue, too: the Busch Quartet (recorded 1941) on Sony Masterworks and the Rosé Quartet, recorded in 1927, on Biddulph.

—S.L.

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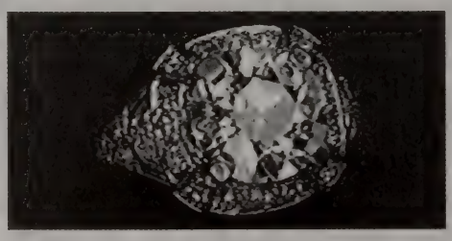
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One of America's best-known and most versatile musicians, André Previn is familiar around the world as a conductor, an award-winning composer of orchestral, chamber, stage, and film scores, a pianist in chamber music and jazz, a prolific recording artist, and as author and television host. An annual guest with the Vienna Philharmonic both in Vienna and at the Salzburg Festival, Mr. Previn became Conductor Laureate in 1993 of the London Symphony Orchestra, of which he was principal conductor for ten years. During the past twenty-five years he has held chief artistic posts with the Los Angeles Philharmonic, Pittsburgh Symphony, Royal Philharmonic, London Symphony, and Houston Symphony, touring with several of them worldwide. This season, besides his concerts with the London Symphony and Vienna Philharmonic, he conducts the Boston Symphony, New York Philharmonic, Pittsburgh Symphony, San Francisco Symphony, the Orchestra of St. Luke's, the Dresden Staatskapelle, the NDR Symphony of Hamburg, and Japan's NHK Symphony Orchestra. As a pianist, Mr. Previn performs and records chamber music with a variety of colleagues. This summer he appears with the Emerson String Quartet at both the Mostly Mozart and Caramoor festivals. With each orchestra of which he has been music director he has begun chamber music programs with the orchestral musicians. Mr. Previn has recently returned to one of his first loves, jazz, performing and recording with jazz bass legend Ray Brown, guitarist Mundell Lowe, and drummer Grady Tate. The André Previn Jazz Trio has toured Japan, North America, and Europe. Mr. Previn moved from his native Berlin to California as a child. He studied composition with Joseph Achron and Mario Castelnuovo-Tedesco and conducting with Pierre Monteux. Also at this time he began his musical and personal friendship with Joseph Szigeti, which imbued him with a lifelong interest in chamber music. As a teenager he began to concentrate his efforts on the symphonic world in conducting and composition. His compositions include a piano concerto for Vladimir Ashkenazy, a cello sonata for Yo-Yo Ma, vocal works for Dame Janet Baker, Kathleen Battle, Barbara Bonney, and Sylvia McNair, a violin sonata for Young Uck Kim, a piano and woodwind trio for the St. Luke's Chamber Ensemble, and a music drama, *Every Good Boy Deserves Favour*, written in collaboration with playwright Tom Stoppard. In 1991 Doubleday released Mr. Previn's memoir, "No Minor Chords—My Early Days in Hollywood," chronicling his years as composer, arranger, and orchestrator at the MGM Studios. Now an exclusive Deutsche Grammophon recording artist, Mr. Previn has appeared regularly as a guest conductor with the Boston Symphony Orchestra since his Tanglewood debut in 1977. In January 1996 he was awarded a knighthood (KBE) by Her Majesty Queen Elizabeth II.

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Malcolm Lowe



Malcolm Lowe celebrated his tenth anniversary with the Boston Symphony Orchestra last season. In 1984 he became the tenth concertmaster in the orchestra's history, and only its third since 1920. As the orchestra's principal first violinist, he also performs with the Boston Symphony Chamber Players. Mr. Lowe is equally at home as an orchestral player, chamber musician, solo recitalist, and teacher. He appears frequently as soloist with the Boston Symphony Orchestra at Symphony Hall and at Tanglewood, and has returned many times to his native Canada for guest appearances as soloist with orchestras including those of Toronto, Montreal, and the National Arts Centre of Ottawa. Mr. Lowe gives solo recitals, chamber music performances, and master classes in the United States and Canada. He is a faculty member at the Tanglewood Music Center, the New England Conservatory of Music, and Boston University. Prior to his Boston appointment he was concertmaster of the Orchestre Symphonique de Quebec. Mr. Lowe has been the recipient of many awards, including art grants from the Canada Council. In 1979 he was one of the top laureate winners in the Montreal International Violin Competition. Born to musical parents—his father a violinist, his mother a vocalist—in Hamiota, Manitoba, where he was raised on a farm, Malcolm Lowe moved with his family to Regina, Saskatchewan, when he was nine. There he studied at the Regina Conservatory of Music with Howard Leyton-Brown, former concertmaster of the London Philharmonic. He also studied with Ivan Galamian at the Meadowmount School of Music and at the Curtis Institute of Music. Mr. Lowe also studied violin with Sally Thomas and Jaime Laredo and was greatly influenced by Josef Gingold, Felix Galimir, Alexander Schneider, and Jascha Brodsky. Last season he was soloist with Seiji Ozawa and the Boston Symphony Orchestra in Berlioz's *Rêverie et caprice* at Symphony Hall, at Avery Fisher Hall in New York, and with the orchestra on tour in the Japanese cities of Tokyo and Osaka, also appearing later in the season as soloist in the Brahms Violin Concerto with Mr. Ozawa and the orchestra at Symphony Hall.

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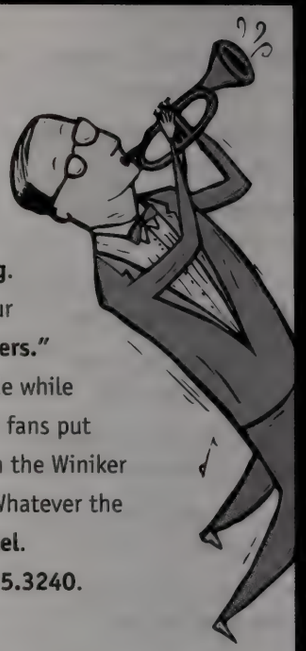
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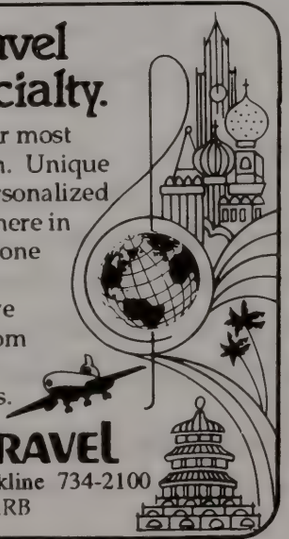
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NEXT PROGRAM...

Thursday, March 21, at 8
Friday, March 22, at 8
Saturday, March 23, at 8
Tuesday, March 26, at 8

ANDRÉ PREVIN, conductor and pianist

HAYDN — Symphony No. 82 in C, *The Bear*

Vivace assai
Allegretto
Menuet
Finale: Vivace

MOZART — Scena, "Ch'io mi scordi di te," with Rondo, "Non temer, amato bene," for soprano, with piano obbligato, K.505

BARBARA BONNEY, soprano
ANDRÉ PREVIN, piano

INTERMISSION

PREVIN — *Miss Sallie Chisum Remembers Billy the Kid*
(world premiere of orchestral version)

Ms. BONNEY

PREVIN — *Vocalise*
(world premiere of orchestral version)

Ms. BONNEY

MOZART — Symphony No. 39 in E-flat, K.543

Adagio – Allegro
Andante con moto
Menuetto: Allegro
Finale: Allegro

Symphonies by Haydn and Mozart begin and end this program under André Previn's direction: Haydn's delectable Symphony No. 82, *The Bear*, one of six symphonies he composed for Paris just a few years before the French Revolution, and Mozart's mellow Symphony No. 39 in E-flat, the first of his last three symphonies composed in the incredible space of just six weeks in the summer of 1788. Mr. Previn also appears as pianist, in Mozart's original and touching concert aria "Ch'io mi scordi di te?" ("You ask me to forget you?"), written for a farewell concert for one of the composer's favorite singers, Nancy Storace, who was the original Susanna in his *Marriage of Figaro*. Mozart wrote a piano into the score so he could himself participate in this lovely farewell. Barbara Bonney is the vocal soloist, returning after intermission for the world premieres in their orchestral versions of two works originally composed by Mr. Previn for voice and piano.

COMING CONCERTS ...

Thursday 'C'—March 21, 8-10:10
Friday Evening—March 22, 8-10:10
Saturday 'A'—March 23, 8-10:10
Tuesday 'C'—March 26, 8-10:10

ANDRÉ PREVIN, conductor and pianist
BARBARA BONNEY, soprano

HAYDN	Symphony No. 82, *The Bear*
MOZART	Concert aria, "Ch'io mi scordi di te...Non temer, amato bene," with obbligato piano
PREVIN	*Miss Sallie Chisum Remembers Billy the Kid* (world premiere of orchestral version)
PREVIN	*Vocalise* (world premiere of orchestral version)
MOZART	Symphony No. 39

Thursday, March 28, at 10:30 a.m.
Open Rehearsal
Steven Ledbetter will discuss the program at 6:30 in Symphony Hall.
Thursday 'B'—March 28, 8-10:10
Friday 'A'—March 29, 1:30-3:40
Saturday 'B'—March 30, 8-10:10

FRANZ WELSER-MÖST conducting
YEFIM BRONFMAN, piano

HONEGGER	Symphony No. 3, *Liturgique*
PROKOFIEV	Piano Concerto No. 2
DVOŘÁK	Symphony No. 7

Thursday 'A'—April 4, 8-10:25
Saturday 'A'—April 6, 8-10:25

SEIJI OZAWA conducting
KATHLEEN BATTLE, soprano
JAYNE WEST, soprano (*Vietnam Oratorio*)
JAMES MADDALENA, baritone (*Vietnam Oratorio*)
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor
PALS (PERFORMING ARTISTS AT LINCOLN SCHOOL), JOHANNA HILL SIMPSON, artistic director (*Vietnam Oratorio*)

STRAVINSKY	*Fanfare for a New Theatre*
	Anne Trulove's aria from *The Rake's Progress*
MOZART	Overture to *The Impresario*
	Concert aria, "Misera, dove son!...Ah! non son io che parlo"
	Motet, *Ave, verum corpus*
	"Laudate dominum," from the *Solemn Vespers*
ELLIOT GOLDENTHAL	*Fire Water Paper: A Vietnam Oratorio* (East coast premiere)

Friday 'A'—April 5, 1:30-3:20
Tuesday 'B'—April 9, 8-9:50

SEIJI OZAWA conducting
AKIKO SUWANAI, violin

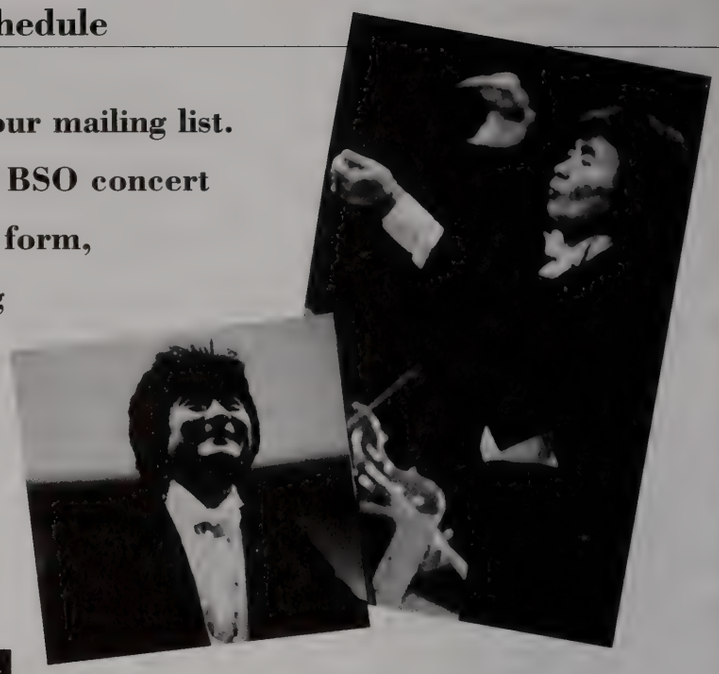
MOZART	Overture to *The Impresario*
BRUCH	Violin Concerto No. 1
BRAHMS	Symphony No. 3

Programs and artists subject to change.

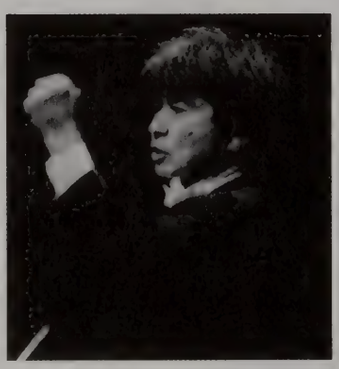
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BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live by WGBH-FM (Boston 89.7) and by WAMC-FM (Albany 90.3, serving the Tanglewood area). Saturday-evening concerts are broadcast live by WCRB-FM (Boston 102.5)

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THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Wednesday, Thursday, and Friday from 11 a.m. until 4 p.m., Saturday from noon until 6 p.m., and from one hour before each concert through intermission. The Symphony Shop features exclusive BSO merchandise, including The Symphony Lap Robe, calendars, coffee mugs, posters, and an expanded line of BSO apparel and recordings. The Shop also carries children's books and musical-motif gift items. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.

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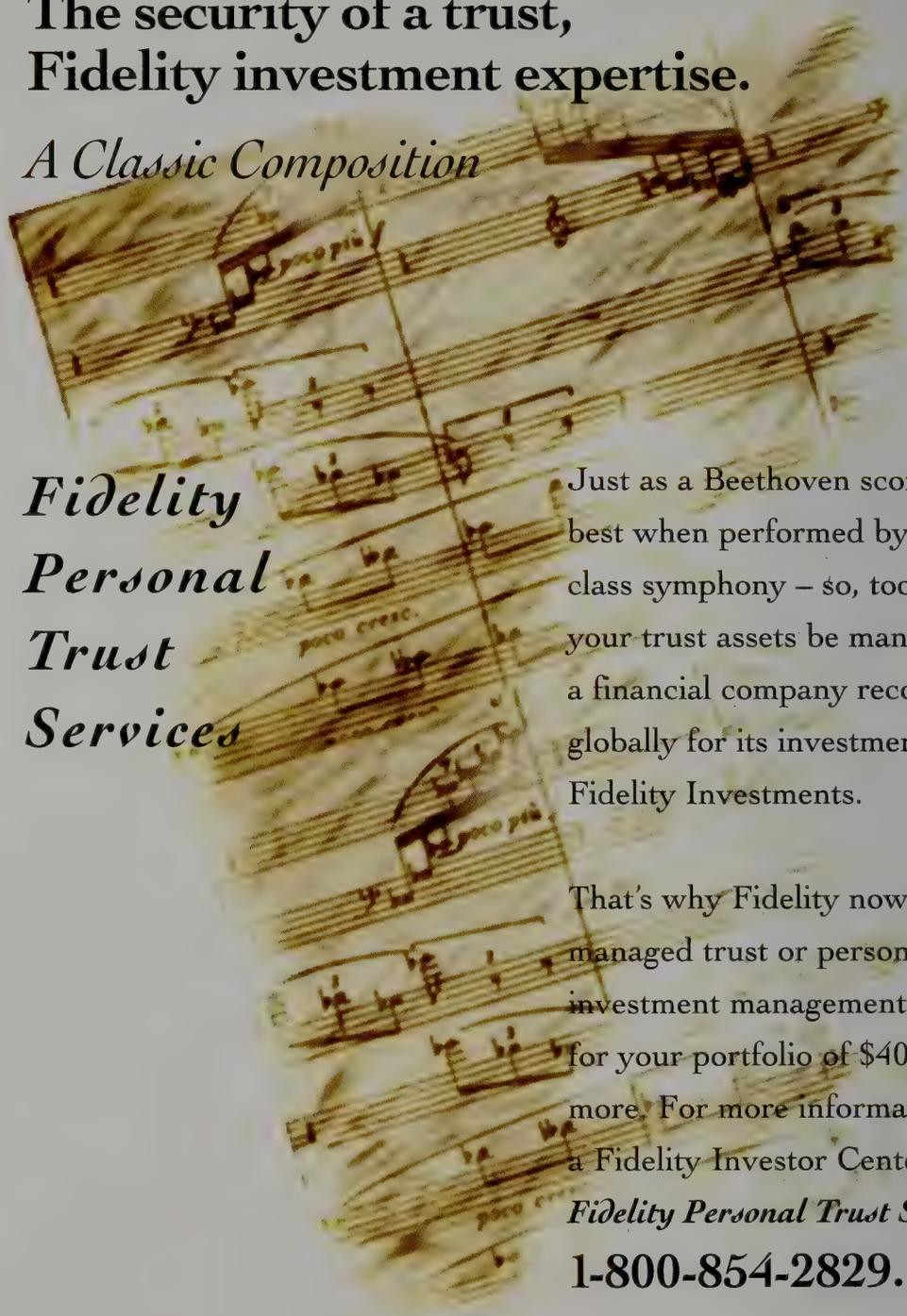
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A Tribute to Roland Hayes



As part of the citywide tribute in February to the famous tenor Roland Hayes, the Boston Symphony Orchestra honored him with concerts on February 1, 2, and 3. In connection with this tribute the Boston Symphony Archives has mounted an exhibit that explores the life and career of the famous African-American tenor, who began his distinguished career in Boston in 1917. Photographs, letters, programs, awards, and other memorabilia, including a bronze bust by Renee Vautier and a fur coat worn by Roland Hayes, are on exhibit in the two Archives display cases in the Cohen Wing lobby. The Boston Symphony Orchestra would like to thank the following individuals and organizations for making materials available to us: Afrika Hayes-Lambe, Allan Keiler, A. Fred Prager, and the Boston Public Library.

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"Salute to Symphony" 1996 Raises More Than $205,000

The Boston Symphony Orchestra's recent "Salute to Symphony," which took place March 1 through 4, raised more than $205,000 for the Boston Symphony and Boston Pops orchestras, an increase of $10,000 over last year's total. FLEET was corporate sponsor of "Salute" for the first time. The weekend included daily broadcasts on WCRB 102.5 FM, a kick-off event at South Station, the annual Symphony Hall Open House, and a gala concert telecast live on WCVB-TV Channel 5. This eighth annual Open House, which included performances throughout Symphony Hall by BSO musicians and local ensembles, tours of the building, and an opportunity to meet Boston Pops Conductor Keith Lockhart, drew a crowd of more than 5,300 people despite the inclement weather. The orchestra extends its thanks to all those who made pledges, to the many volunteers who donated their time and talents, and to WCRB, WCVB, and FLEET, for helping make "Salute to Symphony" 1996 a great success.

Attention, Subscribers: Seiji Ozawa and the BSO to Present East Coast Premiere of Elliot Goldenthal's "A Vietnam Oratorio," Thursday, April 4, and Saturday, April 6

Please note that the subscription programs of Thursday, April 4, and Saturday, April 6, have been changed: Seiji Ozawa and the Boston Symphony Orchestra will close those concerts with the east coast premiere of Elliot Goldenthal's *Fire Water Paper: A Vietnam Oratorio* instead of the originally scheduled Brahms Symphony No. 3. Commissioned by former BSO assistant conductor Carl St. Clair to commemorate the twentieth anniversary of the fall of Saigon, *A Vietnam Oratorio* was premiered last spring by the Pacific Symphony Orchestra, of which Mr. St. Clair is music director. The new work aroused an unusually warm response from audience members, including many veterans of the Vietnam War. Seiji Ozawa was so impressed and moved upon hearing a tape of the performance that he has decided to present *A Vietnam Oratorio* next month not only in Boston, but at Carnegie Hall and the Kennedy Center as well. The performances will feature soprano Jayne West, baritone James Maddalena, and the Tanglewood Festival Chorus, John Oliver, conductor.

The program for the first part of these concerts has also changed, but will feature soprano Kathleen Battle as originally planned. Ms. Battle will sing Anne Trulove's aria from Stravinsky's opera *The Rake's Progress*, the "Laudate Dominum" from Mozart's *Solemn Vespers*, and the originally scheduled Mozart concert aria, "Misera, dove son!"

A Grammy Award for Seiji Ozawa and the Boston Symphony Orchestra's Compact Disc with Itzhak Perlman

Itzhak Perlman's recent compact disc with Seiji Ozawa and the Boston Symphony Orchestra for EMI Classics—"The American Album," including Bernstein's *Serenade (after Plato's "Symposium")*, Barber's Violin Concerto, and Lukas Foss's Three American Pieces—won a Grammy Award last month in the category of Best Instrumental Performance by a Soloist with Orchestra. That recording and other CDs featuring the Boston Symphony Orchestra are available in the Symphony Shop.

Art in Support of Art

During the 1995-96 season, the BSO is continuing the tradition of exhibiting art works in the Cabot-Cahners Room on the first-balcony level of Symphony Hall. Sponsored by the Boston Symphony Association of Volunteers, the exhibitions are intended for the enjoyment of both concertgoers and art collectors, providing opportunities to add to their collection or encourage their involvement with art.

On display through April 22 is an exhibition featuring rugs from McAdoo Rugs, quilts by Ruth B. McDowell, and Shibori by Joan Morris. McAdoo Rugs is a small rug designing and manufacturing business based in North Bennington, Vermont, since 1979. The rugs are hand-hooked by employees in their Vermont homes. Repeat designs and custom orders are designed by Preston

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McAdoo and his wife Cynthia, Ferrilyn Sourdiffe, Anne Dambrowski, and Sandy Brett. The contemporary fine art quilts created by Ruth B. McDowell of Winchester, Massachusetts, are in corporate and private collections and in exhibitions throughout the United States, Europe, the Far East, and New Zealand. Ms. McDowell teaches and lectures about quilts and has published numerous articles and books, including the forthcoming book, "Art & Inspiration" (C&T Publishers, California), to be released in October. Joan Morris began making Shibori —the ancient Japanese textile art in which cloth is dyed after being secured in shapes by binding, clamping, and knotting, resulting in beautiful and mysterious patterns— in 1983. Ms. Morris maintains a Shibori studio in Hartford, Vermont, and has shown her Shibori work nationally and internationally. In 1994 she was one of five American surface designers chosen to represent the United States at the Fashion Foundation of Japan International Textile Competition in Tokyo.

This will be followed by an exhibition from the West End Gallery in Gloucester, Massachusetts (April 22-June 3), which specializes in contemporary art by Cape Ann artists. The gallery introduces the work of young artists and newcomers who bring their own cultural traditions to the unique environment of Cape Ann, an area with a long tradition of stimulating and inspiring artists. Please contact the Volunteer Office at (617) 638-9390 for further information. Remember, the orchestra benefits from the sale of every artwork.

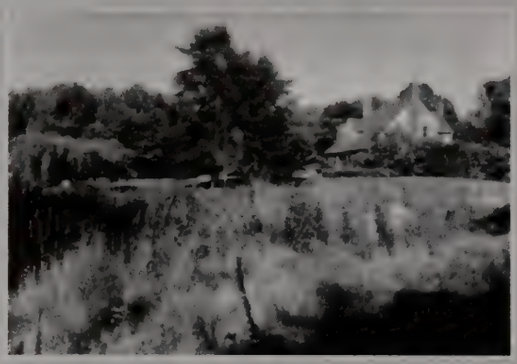
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The Boston Artists Ensemble continues its 1995-96 season with a program including Mozart's Flute Quartet in D, K.285, Kodály's Opus 7 Duo for Violin and Cello, and Brahms's String Sextet No. 2 in G, Opus 36, on Friday, March 22, at 8 p.m. at the Peabody-Essex Museum in Salem, and on Friday, March 29, at 8 p.m. at Trinity Episcopal Church in Newton. The performers include BSO members Elizabeth Ostling, flute, Lucia Lin, violin, Kazuko Matsusaka, viola, and Jonathan Miller (the ensemble's founder), cello, special guest Bernard Greenhouse, cello, and additional guests Peter Zazofsky, violin, and Steven Ansell, viola. Tickets are $20 general admission ($17 students and seniors). For more information call (617) 964-6553.

Founded by BSO percussionist Frank Epstein and composed largely of BSO musicians, Collage New Music, David Hoose, music director, performs music of Gordon Beeferman, Andrew Imbrie, and Nicholas Maw on Sunday, March 31, at 8 p.m. at the C. Walsh Theatre, Suffolk University, 55 Temple Street on Beacon Hill. Tickets are $12 ($6 students and seniors). For more information call (617) 573-8680.



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SEIJI OZAWA



Seiji Ozawa is now in his twenty-third season as music director of the Boston Symphony Orchestra. Mr. Ozawa became the BSO's thirteenth music director in 1973, after a year as music adviser; his tenure with the Boston Symphony is the longest of any music director currently active with an American orchestra. In his more than two decades as music director, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts at Symphony Hall and Tanglewood, on tours to Europe, Japan, Hong Kong, China, and South America, and across the United States, including regular concerts in New York. Mr. Ozawa has upheld the BSO's commitment to new music through the commissioning of new works, including a series of centennial commissions marking the orchestra's hundredth birthday in 1981, and a series of works celebrating the fiftieth anniversary in 1990 of the Tanglewood Music Center, the orchestra's summer training program for young musicians. In addition, he has recorded more than 130 works with the orchestra, representing more than fifty different composers, on ten labels.

In addition to his work with the Boston Symphony, Mr. Ozawa appears regularly with the Berlin Philharmonic, the New Japan Philharmonic, the London Symphony, the Orchestre National de France, the Philharmonia of London, and the Vienna Philharmonic. He made his Metropolitan Opera debut in December 1992, appears regularly at La Scala and the Vienna Staatsoper, and has also conducted opera at the Paris Opera, Salzburg, and Covent Garden. In September 1992 he founded the Saito Kinen Festival in Matsumoto, Japan, in memory of his teacher Hideo Saito, a central figure in the cultivation of Western music and musical technique in Japan, and a co-founder of the Toho School of Music in Tokyo. In addition to his many Boston Symphony recordings, Mr. Ozawa has recorded with the Berlin Philharmonic, the Chicago Symphony, the London Philharmonic, the Orchestre National, the Orchestre de Paris, the Philharmonia of London, the Saito Kinen Orchestra, the San Francisco Symphony, the Toronto Symphony, and the Vienna Philharmonic, among others.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France. Charles Munch, then music director of the Boston Symphony Orchestra, subsequently invited him to attend the Tanglewood Music Center, where he won the Koussevitzky Prize for outstanding student conductor in 1960. While a student of Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, who appointed him assistant conductor of the New York Philharmonic for the 1961-62 season. He made his first professional concert appearance in North America in January 1962, with the San Francisco Symphony. He was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. He conducted the Boston Symphony Orchestra for the first time in 1964, at Tanglewood, and made his first Symphony Hall appearance with the orchestra in January 1968. In 1970 he became an artistic director of Tanglewood.

Mr. Ozawa recently became the first recipient of Japan's Inouye Sho ("Inouye Award"). Created to recognize lifetime achievement in the arts, the award is named after this century's preeminent Japanese novelist, Yasushi Inouye. In September 1994 Mr. Ozawa received his second Emmy award, for Individual Achievement in Cultural Prgramming, for "Dvořák in Prague: A Celebration," with the Boston Symphony Orchestra. He won his first Emmy for the Boston Symphony Orchestra's PBS television series "Evening at Symphony." Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.

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SEIJI OZAWA
Music Director

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Robert L. Beal, and Enid L. and Bruce A. Beal chair, endowed in perpetuity in 1980

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John and Dorothy Wilson chair, fully funded in perpetuity

°Lucia Lin
Forrest Foster Collier chair

Leo Panasevich
Carolyn and George Rowland chair

Gottfried Wilfinger
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David and Ingrid Kosowsky chair

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*Sheila Fiekowsky
*Jennie Shames
*Valeria Vilker Kuchment
*Tatiana Dimitriades
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Fahnestock chair

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Edgar and Shirley Grossman chair

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*Harvey Seigel
Ronan Lefkowitz
*Nancy Bracken
*Aza Raykhtsaum
*Bonnie Bewick
*James Cooke
*Victor Romanul
Bessie Pappas chair
*Catherine French
*Kelly Barr

Violas

§Steven Ansell
Guest Principal
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Hui Liu
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

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Lois and Harlan Anderson chair

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Burton Fine
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Marc Jeanneret
Mark Ludwig
*Rachel Fagerburg
*Edward Gazouleas
*Kazuko Matsusaka

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Jules Eskin
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Esther S. and Joseph M. Shapiro chair

Joel Moerschel
Sandra and David Bakalar chair

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Robert Bradford Newman chair, fully funded in perpetuity

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Lillian and Nathan R. Miller chair

*Jerome Patterson
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Richard Ranti
Associate Principal

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Elizabeth B. Storer chair

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Trombones

Ronald Barron
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Bass Trombone

Douglas Yeo

Tuba

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Timothy Genis
Assistant Timpanist

Harps

Ann Hobson Pilot
Principal
Willona Henderson Sinclair chair

Sarah Schuster Ericsson

Librarians

Marshall Burlingame
Principal
Lia and William Poorvu chair

William Shisler

James Harper

Sandra Pearson

Assistant Conductor

Richard Westerfield
Anna E. Finnerty chair

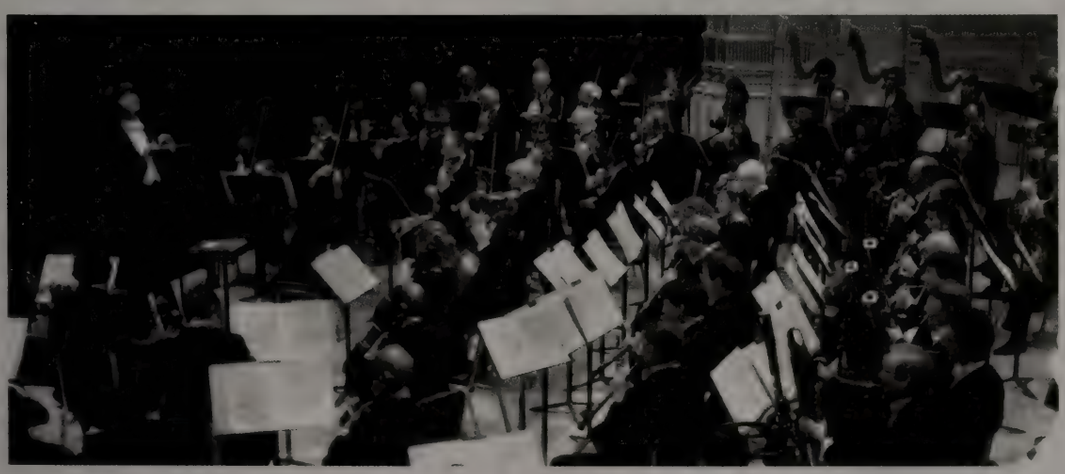
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HAYDN — Symphony No. 82 in C, *The Bear*

Vivace assai
Allegretto
Menuet
Finale: Vivace

MOZART — Scena, "Ch'io mi scordi di te," with Rondo, "Non temer, amato bene," for soprano, with piano obbligato, K.505

BARBARA BONNEY, soprano
ANDRÉ PREVIN, piano

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PREVIN — *Miss Sallie Chisum Remembers Billy the Kid*
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Ms. BONNEY

PREVIN — *Vocalise*
(world premiere of orchestral version)

Ms. BONNEY

MOZART — Symphony No. 39 in E-flat, K.543

Adagio – Allegro
Andante con moto
Menuetto: Allegro
Finale: Allegro

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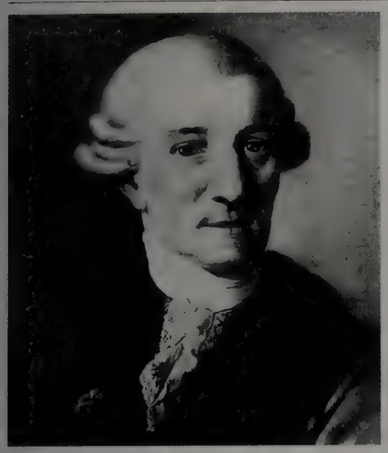
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Joseph Haydn
Symphony No. 82 in C, *The Bear*



Franz Joseph Haydn was born in Rohrau, Lower Austria, on March 31, 1732, and died in Vienna on May 31, 1809. His Symphony No. 82 is one of six composed for Paris. The number bears no relation to the order of composition of the six works (Nos. 82-87). The present C major symphony was composed in 1786, probably the last of the six to be completed, and it apparently received its first performance in Paris in the series of "Le Concert de la Loge Olympique" in 1787. The Boston Symphony Orchestra gave the first American performances, under the direction of Arthur Nikisch, on December 6 and 7, 1889. Emil Paur led performances in November 1897; after that the work languished unplayed for eighty-five years until Antal Dorati conducted it on one of two programs that he led here during the week of Haydn's 250th birthday, in April 1982. Since then it has been played at Boston Symphony concerts under Kurt Sanderling in January 1988 and then under André Previn, who led the most recent subscription performances in November 1993 and the most recent Tanglewood performance in July 1994. The score calls for one flute, two oboes, two bassoons, two horns in C alto (sometimes replaced nowadays by optional trumpets) in the first, third, and fourth movements, two horns in F in the second movement, timpani, and strings.

Paris was one of the most musical centers in Europe in the last half of the eighteenth century—at least until 1789—with many music publishers, several series of orchestral concerts sponsored by the nobility but attended by large general audiences, and many talented amateur musicians who played chamber music at home for the sheer pleasure of it. During the years that Haydn was living a quiet but very busy life in the service of Prince Nikolaus Esterházy in Vienna and, especially, at the princely estate of Eszterhaza (now in Hungary near its Austrian border), the composer had no inkling of how famous he had already become. As early as 1764 four of his Opus 1 string quartets were published in Paris, followed in the same year by the Symphony No. 2 and a set of six string trios. All of these publications were unauthorized; the composer probably did not know about them, and he certainly never realized a cent from any Parisian publications

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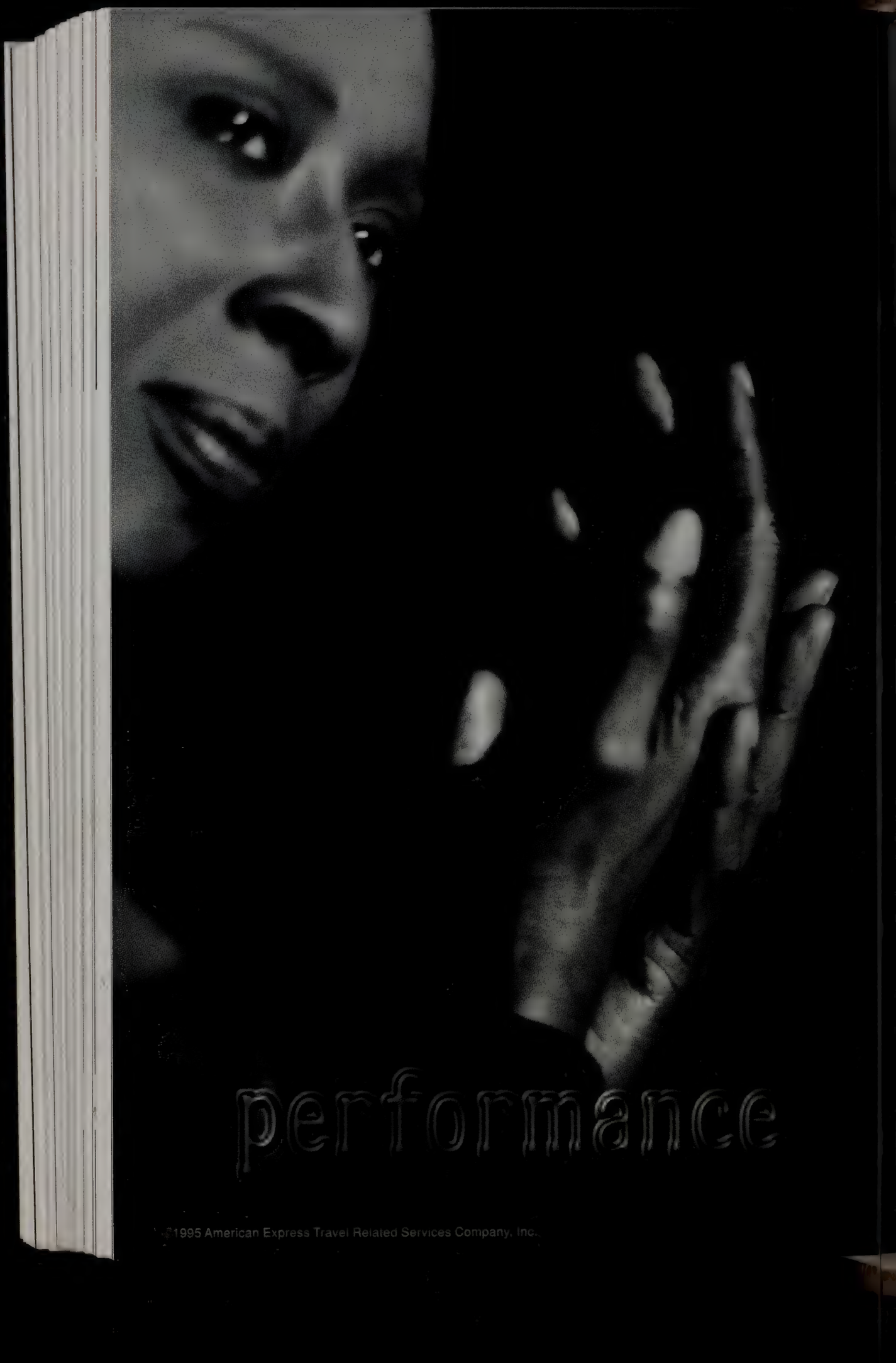
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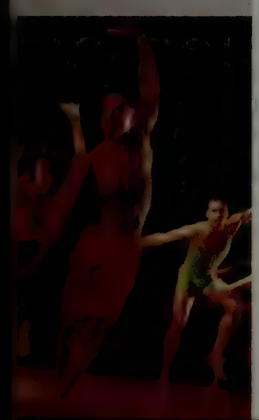




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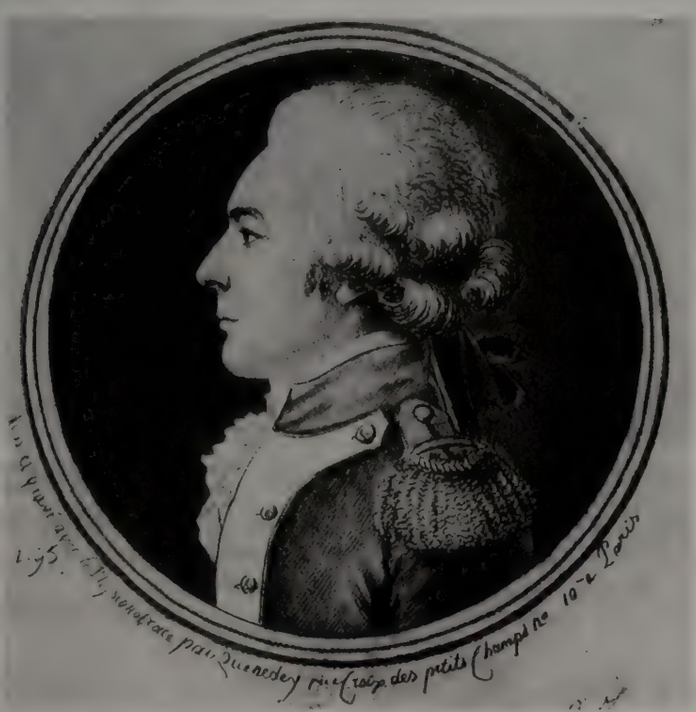
of the 1760s. It wasn't long before his works sold so well that unscrupulous publishers did not hesitate to bring out works by other composers under the name of Haydn. The most brazen such case consisted of a set of six string quartets by Pater Romanus Hoffstetter; the publisher Bailleux simply deleted the true composer's name from the engraved plates of his title page (a "ghost" image of it is still barely visible) and added Haydn's as if the quartets were by him. They have long been published, played, and recorded as "Haydn's" Opus 3 (which includes the much-loved serenade in Opus 3, No. 5—a familiar melody that is not, unfortunately, by Haydn).

The popularity continued through the 1770s and into the 1780s. Haydn learned in a letter from the director of the Parisian Concert Spirituel that his *Stabat Mater* had been performed there four times with great success. By this time the French were ready to approach Haydn directly for new music (all of the works published in earlier years had reached Paris through "unofficial" channels as copies of copies).

In 1785 the young and handsome music-loving Count d'Ogny, Claude-François-Marie Rigoley, proposed to commission a group of symphonies from Haydn for the concert organization of the Parisian Freemasons called Le Concert de la Loge Olympique. The concertmaster of the organization, the Chevalier Saint-Georges, wrote to Haydn to offer the sum of 25 louis d'or per symphony, with an additional five louis for publication rights. Up to this point Haydn had earned nothing from his eighty-odd symphonies, so the sum proposed by the Parisian musicians seemed princely indeed.

Of the six Paris symphonies, conventionally numbered 82 to 87, Haydn's own dated manuscripts survive for all but No. 85. We know that Nos. 83, 87, and probably 85 were composed in 1785, and that the even-numbered symphonies came the following year. They were probably all first performed on the concerts of the 1787 season. So well received were all six works that they were quickly adopted by the rival organization, the Concert Spirituel, as well.

Practically all the nicknames attached to various Haydn symphonies originated



The Count d'Ogny, Claude-François-Marie Rigoley, who proposed the commission for Haydn's "Paris" symphonies

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in the nineteenth century and have no authentic basis in the composer's conception. Probably the only reasonable purpose they serve is to provide a convenient—if often silly—tag to label a few of the dozens of symphonies in Haydn's enormous output; it is easier to refer to "*L'Ours*" or "*The Bear*" than "Symphony No. 82 in C major." At the same time, the nickname syndrome may well have contributed to the decline of Haydn's popularity during the Romantic era, when serious music was serious, witty music was regarded as light and trivial, and never (heaven forbid) should the twain meet. In any case, *The Bear* has no more significance as a title for No. 82 than *The Hen* does for No. 83. Some imaginative soul described the finale with the image of a dancing bear and the nickname stuck.

The Symphony No. 82 is one of a series of C major symphonies by Haydn, all of which are exceptionally brilliant in energy and festive sonority. The sweep of the first movement comes from the sharply etched rhythmic motives that provide strong continuity (the technique of imbuing his themes with an identifiable rhythmic profile is one of the things Beethoven learned from Haydn). This rhythmic life is combined with harmonic daring, including a stunningly bold dissonance just before the establishment of the new key (most of the instruments play the notes of the A-flat triad, emphasized by a *sforzando*, against a sustained G held in three different octaves by violas, horns, and oboes). Throughout this splendid movement the fanfare figures take on new life—and lead in unexpected directions—precisely when the listener expects them to be most stereotyped.

The Allegretto—a moderately fast "slow" movement—is laid out in one of Haydn's favorite schemes: a double variation form, alternating Theme I (major) with Theme II (minor), each being varied in turn. At first the major theme is scarcely changed at all, but after its second return, it is extended for further treatment. The Menuet in this case is a true minuet (unlike some of the examples in the other Paris symphonies), stately and pompous, with a Trio that is folklike with charmingly scored wind solos.

Judging from the review that greeted Symphony No. 82 when it was first performed in Boston, the finale was the only part of the symphony that made a hit:

> The "Bear" is a practically very recent "find" in Haydn's works; and after last Saturday's experience we think that few people will incline to think it an important one. The finale, however, is a gem. It is a pure delight to listen to, especially as it was superbly played.

Those words were written by the reviewer of the *Boston Transcript* who, though he didn't sign the article, was probably W.F. Apthorp, who later on (wearing his other hat) wrote the BSO's program notes. They are characteristic of the old blinkered view of Haydn as a genial comedian and nothing else.

The high-spirited finale begins with a drone on the pitch of the home key (like that of Haydn's very last symphony, still nearly a decade in the future) before dancing away on a tune of clearly popular character. Yet for all its accessibility, the movement is replete with Haydn's technical refinement, including particularly the wide-ranging development, where drones introduce the folk dance in a dizzying series of unexpected keys before settling down for the restatement and the dazzling C major sunburst of the conclusion.

—Steven Ledbetter



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Wolfgang Amadè Mozart
Scena, "Ch'io mi scordi di te," with Rondo, "Non temer, amato bene,"
for soprano, with piano obbligato, K.505



Joannes Chrisostomus Wolfgang Gottlieb Mozart, who began calling himself Wolfgango Amadeo about 1770 and Wolfgang Amadè in 1777, was born in Salzburg, Austria, on January 27, 1756, and died in Vienna on December 5, 1791. The manuscript of this "Scena con Rondo" bears the date December 26, 1786. The composer's own handwritten catalogue of his works bears the date December 27 and the comment that it was composed "for Mlle. Storace and myself," the lady in question being Nancy Storace, the charming twenty-one-year-old prima donna who had been Mozart's first Susanna in "Le nozze di Figaro." Though the date is unknown, the first performance certainly took place at some small, private gathering with a chamber-sized ensemble, with the dedicatee and composer as featured soloists, but the soprano sang it also as her farewell to the Viennese public before leaving Vienna to return to England in the early spring of 1787. The first Boston Symphony performance took place at Tanglewood in July 1964, with soprano Helen Boatwright and pianist Malcolm Frager under the direction of Erich Leinsdorf. Colin Davis led BSO performances with Jessye Norman and pianist Robert Levin in March 1974 in Boston and at Carnegie Hall, the only performances since then being given by Seiji Ozawa with Frederica von Stade and Peter Serkin in January 1982. In addition to the voice and the piano, the score calls for two clarinets, two bassoons, two horns, and strings (Mozart's manuscript specifies two violins, two violas, and bass—by which he means both cello and double bass).

It would be difficult not to fall in love with Susanna. Figaro's bride is a Mozartean creation so completely rounded, so fully achieved—self-sufficient and intelligent, simple yet possessed of a quick wit, maliciously catty when vexed, serious when necessary and playful whenever possible, warm, loving, and loyal—that as she wends her way through the plot twists of that crazy day comprising *The Marriage of Figaro*, she wins over not only the young Cherubino and the rakish Count Almaviva, but also scores of males in the audience. For so brilliantly does Mozart characterize this truly lovable figure in his music that we must, perforce, love her, no matter who is singing the role, so long as the performance is anything more than barely adequate. There are many reports of the abundant charm possessed by Nancy Storace, who first sang the role of Susanna at the opera's premiere, and Alfred Einstein maintains that Mozart was in love with her —though, since we possess no details whatever of their personal relationship, it remains a moot point whether the composer was in love with the actual woman or his own operatic creation whom she personified. In any case, his warmth of feeling issued forth in one of the most ravishing musical love letters ever composed.

Ann (Nancy) Storace was a young soprano, born in London of an Irish mother and an Italian father. She studied voice in Italy, where she had made her debut on the stage while still in her teens. In 1783, still just eighteen, she joined the Italian Opera in Vienna. Her brother Stephen was a composition student of Mozart's (and later a popular composer of comic operas in England), and both the Storaces became close friends of the composer. Nancy was only nineteen when she earned her niche in the history of music as Mozart's first Susanna. As a performer she made her greatest mark in comic opera, where her acting and theatrical temperament carried her to heights of considerable popularity. From the purely vocal point of view, her art was not regarded as attaining the highest levels of refinement; according to Burney her voice had "a certain crack



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and roughness" when she attempted serious roles in which sheer vocal quality was the prime element. She did not put on great displays of fioritura, but rather sang in a style filled with warmth and tenderness. All agreed with Burney, though, that she was "a lively and intelligent actress, and an excellent performer in comic operas."

At some point before coming to Vienna, Nancy Storace married an Italian who, according to the reports, treated her so cruelly that the Emperor banned him from the city. The couple remained separated after that, and the singer used her maiden name for the rest of her life. The details are sketchy, but it is certainly possible that Mozart, as one of the Storaces' closest friends in Vienna, played some part in consoling her during these troubles. When, by the end of 1786, Stephen and Nancy Storace determined to return to London, they invited Mozart to accompany them, though nothing came of the plan, any more than from the 1790 invitation from Salomon (who did persuade Haydn, but not Mozart, to visit London). Their departure was set for early in 1787, so when Mozart wrote his finest concert aria, "Ch'io mi scordi di te," for Nancy on December 26 or 27, 1786, it was as a token of farewell. This is especially clear from the obbligato piano part he wrote into the score for himself, which turned this aria into a close-knit duet between Nancy Storace and Mozart.

Five years earlier Mozart had written his opera *Idomeneo* for Munich, where it had been seen three times and then had lain unplayed until a private concert performance was given in Vienna in March 1786. On that occasion, Mozart composed a new aria with obbligato violin ("Non più, tutto ascoltai," K.490, which Barbara Bonney sang at Tanglewood in 1994) for insertion into the score. The very same text—with the slight omission of a few words at the beginning of the recitative—served him in December for "Ch'io mi scordi di te?" The author of the words has never been identified, though one



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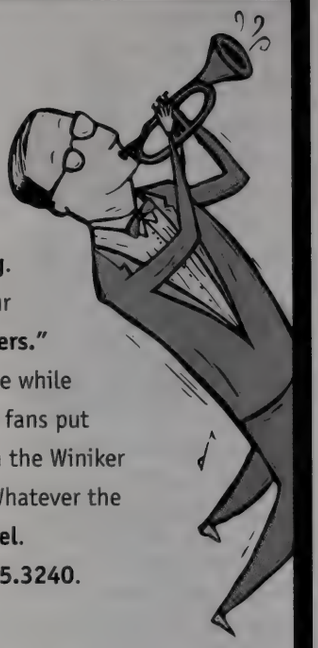
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often finds the assumption that the poet was Giambattista Varesco, who had written the original libretto to *Idomeneo*. This is very unlikely. The only librettist actually working with Mozart in late 1786 was Lorenzo Da Ponte, who had written the librettos for *The Marriage of Figaro* and for *Don Giovanni*, which Mozart was to finish in 1787. It is possible that he cranked out a few lines of verse for the substitute aria, but there is no evidence whatsoever, so the author's identity must remain a secret.

In *Idomeneo* the text was placed at the beginning of Act II. Ilia reproaches Idamante over his love for Electra. Idamante tries to calm her by proclaiming that such reproaches are unjust and cause him measureless pain, since his love for her remains strong. The choice of this text for a self-sufficient aria composed for Nancy Storace not long before her departure from Vienna can be interpreted as a confession of love, to be sure, but we must be wary of reading too much into a poem that is no more than a flowery and conventional expression of devotion such as numberless poetasters cranked out by the yard for musical settings. More to the point, Mozart's music, in which the voice and piano alternate and join in intimate duet, expresses great warmth and a depth of emotion rarely found in the rather hybrid form of the concert aria.

—S.L.

MOZART "Ch'io mi scordi di te...Non temer, amato bene," K.505

Ch'io mi scordi di te?	You want me to forget you?
Che a lui mi doni puoi consigliarmi?	You can counsel me to give myself to her?
E puoi voler che in vita...Ah no.	And can you wish that, while I live— Ah, no.
Sarebbe il viver mio di morte assai peggior.	My life would then be far worse than death.
Venga la morte, intrepida l'attendo.	Let death come, boldly I'll await it.
Ma, ch'io possa struggermi ad altra face,	But that I might melt at another flame,
ad altr'oggetto donar gl'affetti miei,	lavish my affection on another,
come tentarlo?	how could I do such a thing?
Ah! di dolor morrei.	Ah! I'd die of grief.
Non temer, amato bene,	Fear not, my beloved,
per te sempre il cor sarà.	My heart will always be yours.
Più non reggo a tante pene,	No longer can I bear such pains,
l'alma mia mancando va.	My spirit is failing.
Tu sospiri? o duol funesto!	You sigh? oh, mournful sorrow!
Pensa almen, che istante è questo!	Think, at least, what moment this is!
Non mi posso, oh Dio! spiegar.	Oh my God, I can not express myself.
Stelle barbare, stelle spietate!	Barbarous, pitiless stars!
perchè mai tanto rigor?	Why such harshness?
Alme belle, che vedete	Fair spirits that behold
le mie pene in tal momento,	my pains at such a moment,
dite voi, s'egual tormento	tell me if a faithful heart
puó soffrir un fido cor?	can suffer such torment?
—author unknown	*—translation by S.L.*



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André Previn
Miss Sallie Chisum Remembers Billy the Kid
Vocalise



André Previn was born in Berlin, Germany, on April 6, 1929, and is now living in Bedford Hills, New York. He composed Miss Sallie Chisum Remembers Billy the Kid *in its original version, for soprano and piano, in 1994 and the* Vocalise, *for soprano, cello, and piano, in 1995. Barbara Bonney sang the first performance of the former in a recital at Seiji Ozawa Hall, Tanglewood, on August 24, 1994. The* Vocalise *was first sung by Sylvia McNair in a recording session in the same hall a year later with Yo-Yo Ma as cellist and André Previn as pianist, and will have its premiere before a concert audience in La Jolla this coming August. The present performances are the first of either piece in orchestral garb.* Miss Sallie Chisum Remembers Billy the Kid *calls for soprano voice, two flutes, two oboes, two clarinets and bass clarinet, two bassoons, two horns, two trumpets, snare drums, harp, and strings. The* Vocalise *calls for soprano, flute, oboe, horn, harp, and strings.*

André Previn has by now been one of our busiest symphony conductors for so long that many people have forgotten, or perhaps never knew of, his extraordinarily wide-ranging talents. His talents made themselves evident early on, and he was already studying piano at the Berlin Hochschule für Musik when the Nazi regime's anti-Semitic policies drove his family to Paris in 1938; there he continued his studies with Marcel Dupré. The following year they moved again, to the United States, and settled in Los Angeles, because a cousin was music director for Universal Studios in Hollywood. Here he studied theory with Max Rabinowitsch and Ernst Toch and composition with Mario Castelnuovo-Tedesco. The family connection with the world of films led him easily and naturally into conducting and composing for Hollywood productions. He began orchestrating for the films while still in high school and soon after graduation was appointed one of MGM's music directors. He was also very successful as a jazz pianist and made many recordings. His formal conducting study in the early 1950s was mostly with Pierre Monteux, a former BSO music director then serving as music director of the San Francisco Symphony. Previn began to be interested in a concert career. For a time he remained a freelance conductor for musical films, winning Oscars for his work on *Gigi*, *Porgy and Bess*, *Irma la Douce*, and *My Fair Lady*. But eventually he left Hollywood completely and began a new career as a symphony conductor, with successive music directorships in Houston, London (the London Symphony Orchestra), Los Angeles, and Pittsburgh.

During the period of his busiest work as conductor and music director, Previn stopped playing jazz for nearly a quarter-century (though he has returned to it in recent years, and begun recording again); but he continued composing, for the Broadway theater (*Coco*, 1974) and the concert hall. His background in jazz and film music gives him an unusually wide range of musical skills and interests, and these often appear fused in work that evokes the eclecticism of the melting pot.

Barbara Bonney happened to hear a cello sonata that André Previn had written for Yo-Yo Ma. Liking what she heard, and knowing that Previn had composed a song cycle for Kathleen Battle (*Honey and Rue*, written on a commission for Carnegie Hall's centennial, and which Ms. Battle sang at Tanglewood in 1993), she asked him if he would compose something for her. By way of suggesting subject matter, she mentioned the possibility that she might be a distant relative of the notorious Billy the Kid (William

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H. Bonney) and pointed Previn to a collection of poems that had been written about that colorful outlaw. As it turned out, he did not find the poems suitable as song texts, but he did come across a collection of memories of Billy the Kid by women who had loved him. One of these, Miss Sallie Chisum, expressed herself with such warmth and pungency that Previn was at once attracted to the character. Some of her comments were extremely short, barely a sentence or two in length. So, rather than compose a cycle of tiny songs, Previn decided to gather the texts into a group for a single, more substantial musical number, with the help of Michael Ondaatje. The piano-accompanied version was first heard at Tanglewood in August 1994; the orchestral version receives its first performances at these concerts.

ANDRÉ PREVIN
Miss Sallie Chisum Remembers Billy the Kid
Text by Michael Ondaatje

Billy the Kid would come in often
and sometimes stayed for a week or two.
I remember how frightened I was
the first time he came.

As far as dress was concerned
he always looked as if he had just
stepped out of a bandbox.
In broad-brimmed white hat,
dark coat and vest,
grey trousers worn over his boots,
a grey flannel shirt and black four-in-hand tie
and sometimes would you believe it?
A flower in his lapel.

I suppose it sounds absurd to speak of
such a character as a gentleman,
but from the beginning to the end of our
long relationship,
in all his personal relations with me
He was the pink of politeness
and as courteous a little gentleman as I
ever met.

There was a brook full of fish that ran
under the house
across a corner of the kitchen
and I often sat on the back porch
in a rocking chair,
with Billy to bait my hook for me,
and caught a string of perch for dinner.

Pat Garrett, a tremendously tall man,
Despite his crooked mouth
and crooked smile which made his whole
face seem crooked,
He was a remarkably handsome man.

I knew both these men intimately.
There was good mixed in with the bad in
Billy the Kid
and bad mixed in with the good in Pat
Garrett.
No matter what they did in the world
or what the world thought of them,
They were my friends.
Both were worth knowing.

Billy the Kid would come in often
and sometimes stayed for a week or two.

The *Vocalise* is also linked, in a way, to that Cello Sonata. During three days in August 1995, Previn was taking part in a recording for Sony Classical of some of his chamber and vocal music, including the sonata, to be played by Yo-Yo Ma, and a group of songs, to be sung by Sylvia McNair. The artists wanted to make the recording in Seiji Ozawa Hall at Tanglewood, but August is high season in the Berkshires, and the hall was in use for rehearsals and concerts from early in the morning until nearly midnight every day. So the recording sessions had to be scheduled during three successive



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mornings between 5 a.m. and 8 a.m.! The music selected for the recording did not quite fill a compact disc, so Previn had composed a *Vocalise* the previous week, thinking that it could be added to the repertory. In his note for the forthcoming recording, the composer continues the story:

> ...when we went through it, I thoroughly disliked it. It was very complicated, with awkward skips in the vocal line and relentlessly dissonant accompaniments. In other words, it was the opposite of what a vocalise should be. After lunch, I found a room to write in, asked my assistant Ellyn Kusmin to find a copyist to stand by, and went to work, resulting in the totally straightforward melody you hear here. Around two o'clock Sylvia stuck her head in. "Have you thought of anything?" she asked. I told her that, optimistically, I would have it finished by evening and ready for the next morning's session. Sylvia had a suggestion. "Why don't you work through dinner and finish your opera as well?" she offered solicitously. It was a totally wild exaggeration of my prowess at speed, but I enjoyed the compliment.

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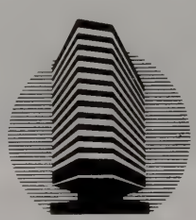
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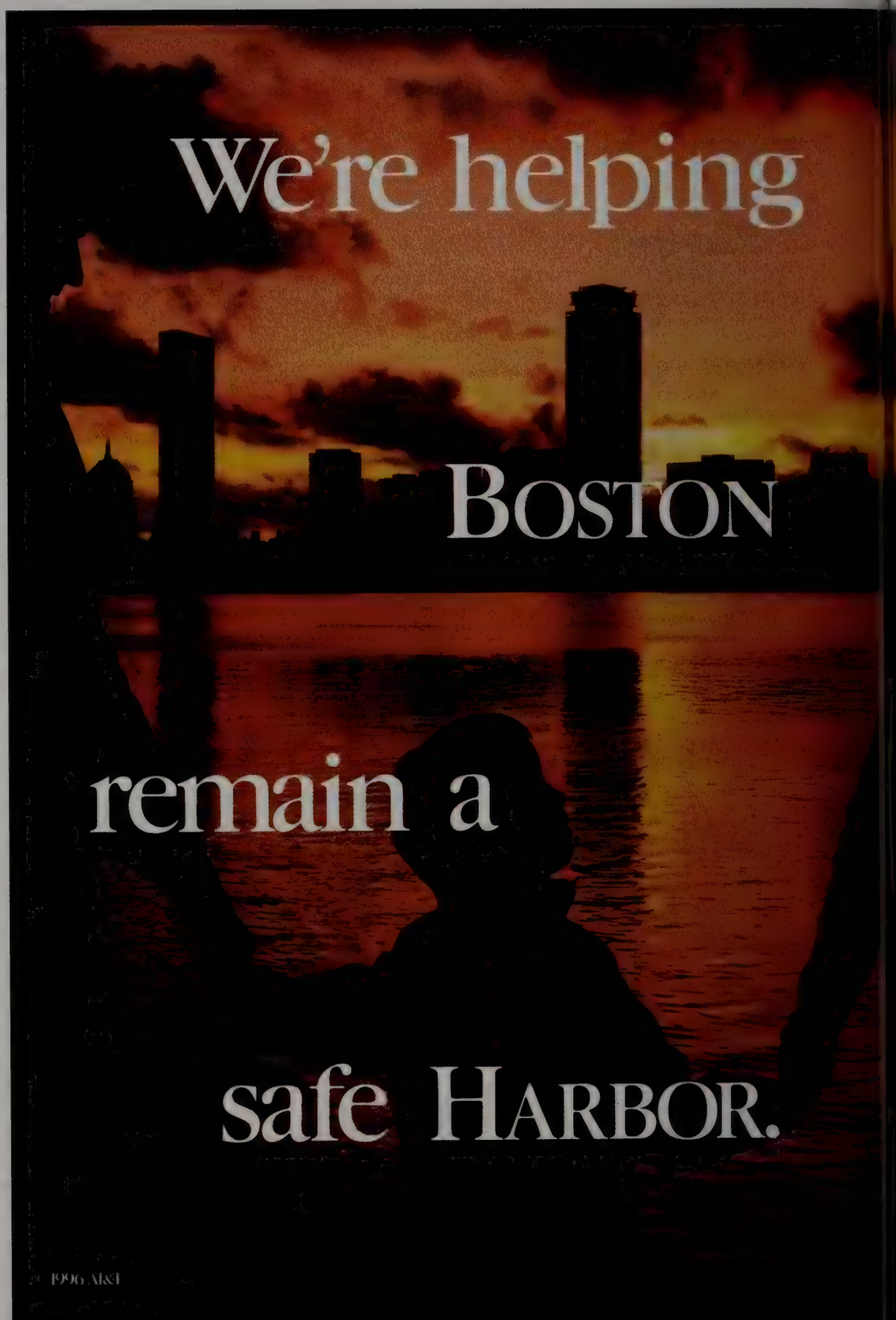
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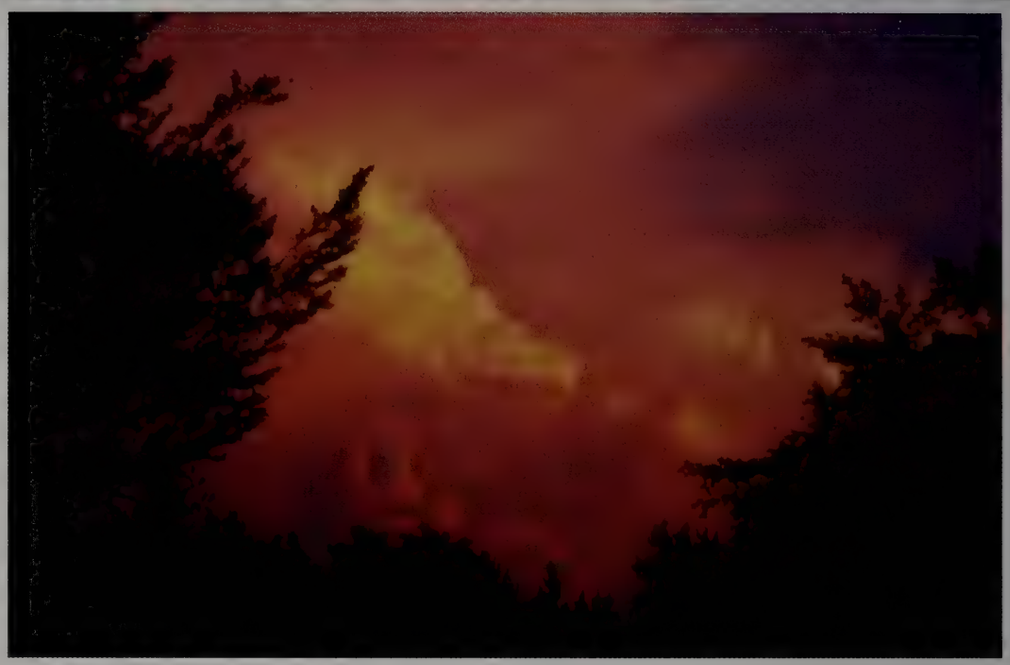
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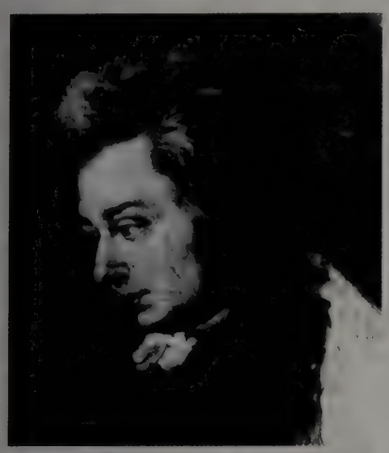


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Wolfgang Amadè Mozart
Symphony No. 39 in E-flat, K.543



Joannes Chrisostomus Wolfgang Gottlieb Mozart, who began calling himself Wolfgango Amadeo about 1770 and Wolfgang Amadè in 1777, was born in Salzburg, Austria, on January 27, 1756, and died in Vienna on December 5, 1791. He composed the E-flat symphony, K.543, in June 1788, completing the score on the 26th. Along with its siblings, K.550 in G minor and K.551 in C (the "Jupiter"), both completed by August 10, it was probably intended for a series of subscription concerts that seem not to have taken place. The date of the first performance is not known. It was first heard in America on January 9, 1847, in a performance by the New York Philharmonic under Henry C. Timm and came to Boston five years later in a performance by the Germania Musical Society under Carl Bergmann on February 7, 1852. Georg Henschel conducted the first Boston Symphony performance of Mozart's Symphony No. 39 on January 25, 1884, later BSO performances being given by Wilhelm Gericke, Arthur Nikisch, Emil Paur, Max Fiedler, Karl Muck, Ernst Schmidt, Pierre Monteux, Michael Press (who led the third and fourth movements at "Young People's Concerts" in 1926), Richard Burgin (who did likewise in 1928, but had a chance to lead the whole thing much later, in 1960), Serge Koussevitzky, Victor de Sabata, Charles Munch, Erich Leinsdorf, Adrian Boult, Colin Davis, Stanislaw Skrowaczewski, Eduardo Mata, Klaus Tennstedt, Kurt Masur, André Previn, Andrew Davis, and Edo de Waart. The most recent subscription performances were Andrew Davis's, in March and April 1985. André Previn led the BSO's most recent Tanglewood performance in August 1990, though it was heard there more recently in August 1992, in a performance by the Mostly Mozart Festival Orchestra under Gerard Schwarz. The score calls for flute, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings.

From time to time in the history of music we are confronted with a case of such astonishing fluency and speed of composition that we can only marvel: Handel composing his *Messiah* almost in less time than it would take a copyist to write it out, then, after taking a week off, beginning the composition of his dramatic oratorio *Samson*, also completed in less than a month; Johann Sebastian Bach turning out church cantatas that were planned, composed, rehearsed, and performed all between one Sunday and the next for week after week during his first years in Leipzig; Mozart writing his *Linz* Symphony, K.425, "at breakneck speed," in a matter of days, because the opportunity for a performance arose suddenly when he was traveling and he had no other symphony at hand. But few examples of such high-voltage composition are as impressive as Mozart's feat in the summer of 1788, composing his last three symphonies (along with a fair number of smaller pieces) in something under two months.

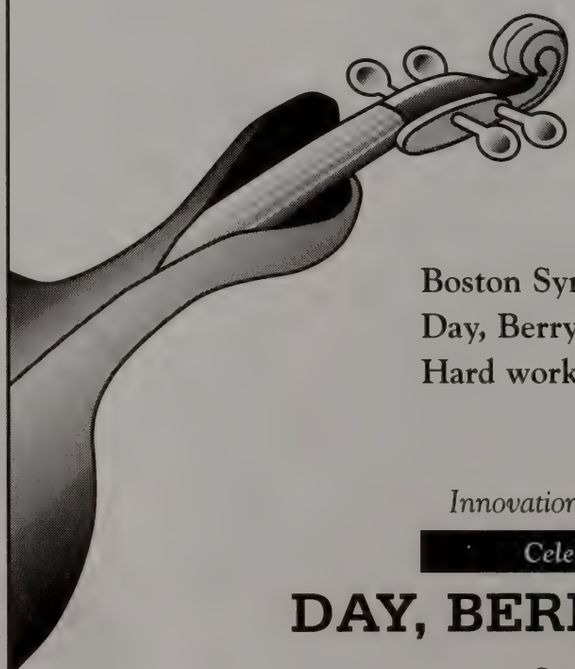
In the case of these symphonies, our awe stems not so much from the sheer speed with which notes were put down on paper or even from the evident mastery displayed in the finished works, but rather from the extraordinary range of mood and character here represented. We'd be hard put to find three more strikingly varied works from the pen of a single composer; how much more miraculous it is, then, that they were written almost at one sitting, and not in the happiest of circumstances.

By June 1788 Mozart had entered on the long, steady decline of his fortunes that culminated in his death, at age thirty-five, three-and-a-half years later. Gone were the heady days of 1784, when his music was in constant demand in Vienna (during one hectic eleven-day period, he gave ten concerts!) and he was writing a sheaf of piano

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concertos and other works. That was, perhaps, the happiest year of his life, certainly the most remunerative. But he seems to have been the sort of openhanded and generous type who could never stop spending money faster than he earned it, and when the Viennese public found other novelties for their amusement, Mozart's star began to fall. He had hoped to obtain financial stability through the performance of his operas, but *The Marriage of Figaro* achieved only nine performances during its season in the repertory (1786), partly, at least, because other, more influentially placed composers had their own fish to fry and were not interested in supporting Mozart. Then came *Don Giovanni*, composed for the citizens of Prague who had taken *Figaro* completely to their hearts. Although it was a sensation in Prague in the fall of 1787, the first Vienna performances the following spring did not attract enough attention; the piece was simply too serious to suit the taste of the court. Neither opera, then, had much improved the Mozart family exchequer, and by early June 1788, only weeks after the Vienna performance of *Don Giovanni*, Mozart was forced to write to his friend and fellow Mason, Michael Puchberg, requesting the loan of 100 gulden. Again on June 17 he needed money to pay his landlord and asked Puchberg for a few hundred gulden more "until tomorrow." Yet again on the 27th he wrote to Puchberg to thank him for the money so freely lent him, but also to report that he needed still more and did not know where to turn for it.

It is clear from these letters that Mozart was in serious financial difficulty (a situation that scarcely ever changed again for the rest of his life). How astonishing, then, to realize that between the last two letters cited he composed the Symphony No. 39; this, the most lyrical of the final three symphonies, gives no hint of the composer's distraught condition (thus eloquently disproving the old romantic fallacy that a composer's music was little more than a reflection of his state of mind).

Mozart's attempt to improve his family's situation during this difficult summer is clearly apparent in the "minor" works he was composing along with the three sym-

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phonies. They are all either educational pieces, which could serve students well, or small and easy compositions that might be expected to have a good sale when published. But it is hardly likely that Mozart would have composed three whole symphonies at a time when he was in desperate financial straits if he didn't have some hope of using them in a practical way to support his family. His first letter to Puchberg referred to "concerts in the Casino," from which he hoped to obtain subscription money in order to repay his debts. Probably he wrote all three of the symphonies with the aim of introducing them at his own concerts. But, as far as we know, the concerts never in fact took place; we can only be grateful that the symphonies were composed in any case.

Mozart entered the opening measures of the Symphony No. 39 into his thematic catalogue on June 26, 1788; on the same day he entered "a little march," the famous C major piano sonata "for beginners," and an adagio introduction for string quartet to precede the C minor fugue that he had already composed. The last entry before June 26 in the thematic catalogue is that of a piano trio in E major (K.542) noted on June 22. It seems hardly likely that even Mozart composed an entire large symphony plus other tidbits in just four days. More likely, all the works had been in progress for some time and were simply finished more or less together.

Clarinets were relatively new in the symphony orchestra (although long since a standard component of Mozart's opera orchestra), and it was by no means a foregone conclusion that they would be included. Mozart's conscious choice of clarinets *instead of* oboes produces a gentler woodwind sonority especially appropriate to the rather autumnal lyricism of the Symphony No. 39.

The first movement opens with a stately slow introduction with dotted rhythms providing a nervous background for scale figures (which recur in the body of the movement), culminating in a grindingly dissonant appoggiatura. Just as we seem about to settle onto the dominant, ready to begin the Allegro, the activity decelerates and we are confronted with a stark, hushed chromatic figure recalling some of the "uncanny" moments in *Don Giovanni*. The melodic line of the introduction only comes to a close in the opening phrase of the smiling Allegro theme in the violins (with echoes in horns and bassoons), a calm pastoral scene following the tension of the preceding passage. The development section is one of the shortest in any Mozart symphony, never moving far afield harmonically. Following a passage on the nearby key of A-flat, a vigorous modulation seems to be leading to C minor, but at the last moment a wonderful woodwind extension brings it around to the home key and ushers in the recapitulation.

The slow movement, in A-flat, opens with deceptive simplicity; it is, in fact, a richly detailed movement, with progressive elaborations of the material throughout. Among these delicious moments are the woodwind additions to the main material in the strings at the recapitulation of the opening theme. The main theme ends with a momentary turn to the minor just before the cadence; at the corresponding point in the recapitulation, this generates a surprising but completely logical passage in C-flat minor (written, however, as B minor) before the imitative woodwind theme returns in the tonic. The hearty minuet provides a strong contrast to the delicacies of the Andante; its Trio features a clarinet solo with little echoes from the flute.

The finale is often called the most Haydnesque movement Mozart ever wrote, largely because it is nearly monothematic. The principal theme, beginning with a group of scurrying sixteenth-notes followed by a hiccup, produces a series of motives that carry the bulk of the discourse. The scurrying turn reappears alone or in combinations, turning to unexpected keys after a sudden silence; the "hiccup" often comes as a separate response from the woodwinds to the rushing figure in the strings.

—S.L.

More . . .

Jens Peter Larsen's excellent Haydn article in The New Grove (with work-list and bibliography by Georg Feder) has been reprinted separately (Norton paperback). Rosemary Hughes's *Haydn* in the Master Musicians series is a first-rate short introduction (Littlefield paperback). The longest study (hardly an introduction!) is H.C. Robbins Landon's mammoth, five-volume *Haydn: Chronology and Works* (Indiana); it will be forever an indispensable reference work, though its sheer bulk and the author's tendency to include just about everything higgledy-piggledy make it rather hard to digest. No consideration of Haydn should omit Charles Rosen's brilliant study *The Classical Style* (Norton paperback). Two recent books cut a significant swathe across a substantial part of Haydn's work, ranging far beyond the limited field implied in their titles. James Webster's *Haydn's "Farewell" Symphony and the Idea of Classical Style* (Cambridge) devotes about one-third of its length to a detailed appreciation of the *Farewell* Symphony and the remainder of the book to its implications for cyclic organization throughout Haydn's work. Elaine R. Sisman's *Haydn and the Classical Variation* (Harvard) offers a thorough treatment of one of Haydn's most fundamental procedures. Symphony No. 82 is, of course, available as part of Antal Dorati's complete cycle of recordings of the Haydn symphonies with the Philharmonia Hungarica, with extensive annotations by Robbins Landon (London Stereo Treasury, this particular volume containing symphonies 72-83 on four CDs), and in the complete cycle on early instruments with the Hanover Band directed by Roy Goodman (Hyperion, with symphonies 83 and 84). It is also part of sets containing the six "Paris" symphonies, one of which, Leonard Bernstein's spirited reading with the New York Philharmonic (Sony Classical, two CDs), is highly recommended. As with the full sets, individual performances can be found either with modern orchestra (Colin Davis with the Royal Concertgebouw Orchestra on

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Philips, with Symphony 83; Christof Perick with the Los Angeles Chamber Orchestra on Dorian, with symphonies 38 and 104; Hugh Wolff with the St. Paul Chamber Orchestra on Teldec, with symphony 84) or with early instruments (Sigiswald Kuijken with the Orchestra of the Age of the Enlightenment on Virgin Classics, with symphonies 83 and 84).

The newest Mozart biography is something different: Maynard Solomon's *Mozart: A Life* (Harper Collins) follows his highly regarded *Beethoven* in taking an entirely fresh look at a thrice-familiar master, questioning received opinions, analyzing sources often overlooked, and, in particular, bringing a perceptive pscyhological analysis to bear on the vital question of Mozart and his father. Psychobiography often runs the risk of veering into sheer invention, but Solomon employs the form as well as it has ever been used, and no account of Mozart from now on will be able to avoid the issues it raises, though not everyone will want to follow him in laying many of the problems of Mozart's life so strongly at the door of his father Leopold. Stanley Sadie's fine Mozart article in The New Grove has been published separately by Norton (available in paperback); Sadie is also the author of *Mozart* (Grossman, also paperback), a convenient brief life-and-works survey with nice pictures. Alfred Einstein's classic *Mozart: The Man, the Music* is still worth knowing (Oxford paperback). In many respects the most informative biography of Mozart—though it covers only the last ten years of his life—is Volkmar Braunbehrens' *Mozart in Vienna, 1781-1791* (Harper Perennial paperback), which convincingly lays to rest many myths about the composer while sketching far more effectively than previous writers the milieu in which he worked. H.C. Robbins Landon has also covered the same ground in several volumes devoted to Mozart in Vienna, to his final year, and to Vienna itself during the time Mozart was there. *The Mozart Compendium: A Guide to Mozart's Life and Music*, edited by H.C. Robbins Landon (Schirmer Books) is a first-rate single-volume reference work for the Mozart lover, filled with an extraordinary range of information, including things it might never have occurred to you to look up, but which you'll be delighted to know. A distinguished roster of specialists writes about the historical background of Mozart's life, the musical world in



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which Mozart lived, his social milieu and personality, his opinions on everything from religion and reading matter to sex and other composers. In addition, there are entries for all of Mozart's works with basic information regarding their composition, performance, publication, location of manuscripts, and special features (such as nicknames or borrowed tunes). Finally, a discussion of the reception of Mozart's music, performance practices, myths and legends about Mozart, Mozart in literature, and an evaluation of the biographies, analytical studies, and editions of Mozart's music caps a remarkable book. The concept of the book proved so successful—detailed and scholarly for the specialist, wide-ranging, yet accessible for the general music-lover—that the same model has been followed for similar volumes devoted to Beethoven and Wagner. The most thorough and extended discussion of Mozart's symphonies is Neal Zaslaw's splendid book, *Mozart's Symphonies* (Oxford), which assembles just about everything known about each piece: its compositional history, performances in Mozart's day, and analytical commentary. There are chapters on the Mozart symphonies by Jens Peter Larsen in *The Mozart Companion*, edited by Donald Mitchell and H.C. Robbins Landon (Norton paperback), by Hans Keller in *The Symphony*, edited by Robert Simpson (Pelican paperback), and by Robbins Landon in a new symposium volume, *A Guide to the Symphony*, edited by Robert Layton (Oxford paperback). Donald Francis Tovey's analysis of the Symphony No. 39 can be found in his *Essays in Musical Analysis* (Oxford paperback). The concert arias have not often been discussed at length, but there is a substantial chapter devoted to them in the aforementioned *Mozart Companion*.

"Ch'io mi scordi di te" is available in the complete series of Mozart's works on Philips, issued as a monumental set in 1991; it is sung by Edith Mathis in volume 23, an eight-disc set of all the independent arias, vocal ensembles, and canons. Christa Ludwig performs it as part of a concert recorded at the Salzburg Mozarteum in August 1963, on Orfeo (with the D minor piano concerto, K.451, a march, and the *Linz* Symphony). It was the Mozart symphonies in the historical-instrument performances by the Academy of Ancient Music under the direction of Christopher Hogwood that sparked the modern interest in attempts to reconstruct the historical styles, sounds, and settings of the classical repertory, including the number of players and their physical placement (neither size nor arrangement was standardized in Mozart's day, different cities and different ensembles having their own character largely for accidental reasons). The Symphony No. 39 is in volume 7 of the CD issue (Oiseau-Lyre, three discs). Charles Mackerras has recorded the complete Mozart symphonies with the Prague Chamber Orchestra, in readings that blend fine playing on modern instruments with a sensibility touched by the developments of the "historically informed" school (Telarc, ten discs; Symphony No. 39 is also available on a single disc with the *Linz* Symphony). Erich Leinsdorf's Boston Symphony recording has been reissued on RCA Silver Seal (with the *Linz* Symphony and *Eine kleine Nachtmusik*). Nikolaus Harnoncourt is a dyed-in-the-wool performer of the "historically informed" school who has recorded the symphony both with his early-instrument group, the Concentus Musicus of Vienna (Teldec, with symphonies 40 and 41), and with the Royal Concertgebouw (Teldec, with Symphony No. 38, *Prague*). For a superb performance in a more traditional interpretation, look for George Szell with the Cleveland Orchestra (CBS, coupled with the *Haffner* Symphony).

The songs by André Previn performed on this program have not yet been made available in recording, but several other pieces can be found, particularly a recent recording of the song cycle *Honey and Rue*, to texts of Toni Morrison, written for and performed by Kathleen Battle with the composer conducting the Orchestra of St. Luke's (Deutsche Grammophon, with Barber's *Knoxville: Summer of 1915*, and "Summertime" and "I loves you, Porgy" from Gershwin's *Porgy and Bess*).

—S.L.



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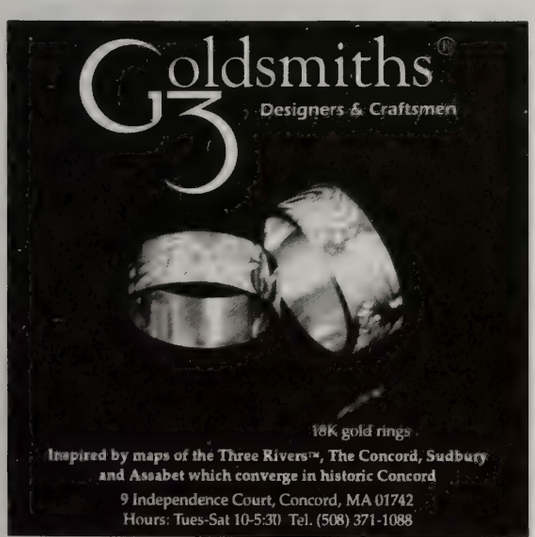
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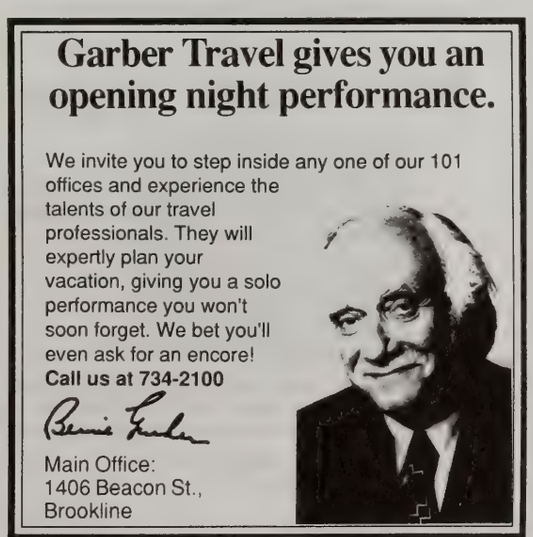
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One of America's best-known and most versatile musicians, André Previn is familiar around the world as a conductor, an award-winning composer of orchestral, chamber, stage, and film scores, a pianist in chamber music and jazz, a prolific recording artist, and as author and television host. An annual guest with the Vienna Philharmonic both in Vienna and at the Salzburg Festival, Mr. Previn became Conductor Laureate in 1993 of the London Symphony Orchestra, of which he was principal conductor for ten years. During the past twenty-five years he has held chief artistic posts with the Los Angeles Philharmonic, Pittsburgh Symphony, Royal Philharmonic, London Symphony, and Houston Symphony, touring with several of them worldwide. This season, besides his concerts with the London Symphony and Vienna Philharmonic, he conducts the Boston Symphony, New York Philharmonic, Pittsburgh Symphony, San Francisco Symphony, the Orchestra of St. Luke's, the Dresden Staatskapelle, the NDR Symphony of Hamburg, and Japan's NHK Symphony Orchestra. As a pianist, Mr. Previn performs and records chamber music with a variety of colleagues. This summer he appears with the Emerson String Quartet at both the Mostly Mozart and Caramoor festivals. With each orchestra of which he has been music director he has begun chamber music programs with the orchestral musicians. Mr. Previn has recently returned to one of his first loves, jazz, performing and recording with jazz bass legend Ray Brown, guitarist Mundell Lowe, and drummer Grady Tate. The André Previn Jazz Trio has toured Japan, North America, and Europe. Mr. Previn moved from his native Berlin to California as a child. He studied composition with Joseph Achron and Mario Castelnuovo-Tedesco and conducting with Pierre Monteux. Also at this time he began his musical and personal friendship with Joseph Szigeti, which imbued him with a lifelong interest in chamber music. As a teenager he began to concentrate his efforts on the symphonic world in conducting and composition. His compositions include a piano concerto for Vladimir Ashkenazy, a cello sonata for Yo-Yo Ma, vocal works for Dame Janet Baker, Kathleen Battle, Barbara Bonney, and Sylvia McNair, a violin sonata for Young Uck Kim, a piano and woodwind trio for the St. Luke's Chamber Ensemble, and a music drama, *Every Good Boy Deserves Favour*, written in collaboration with playwright Tom Stoppard. In 1991 Doubleday released Mr. Previn's memoir, "No Minor Chords—My Early Days in Hollywood," chronicling his years as composer, arranger, and orchestrator at the MGM Studios. Now an exclusive Deutsche Grammophon recording artist, Mr. Previn has appeared regularly as a guest conductor with the Boston Symphony Orchestra since his Tanglewood debut in 1977. In January 1996 he was awarded a knighthood (KBE) by Her Majesty Queen Elizabeth II.





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Barbara Bonney



Considered a leading interpreter of Mozart and Strauss, and hailed also for her Lieder performances, soprano Barbara Bonney appears regularly at the Metropolitan Opera, the Vienna, Bavarian, and Hamburg state operas, and the Grand Théâtre in Geneva. Ms. Bonney began her career as a student at the Salzburg Mozarteum, where she concentrated almost entirely on Lieder and language study until she was recommended on short notice for an audition at the opera in Darmstadt. There, over the next four years, she built a repertoire including forty roles, among them several with which she is increasingly identified: Sophie in *Der Rosenkavalier*, Susanna in *Le nozze di Figaro*, and Pamina in *Die Zauberflöte*. Future engagements include *Figaro* and *Der Rosenkavalier* at the Royal Opera House and Vienna State Opera, *Die Zauberflöte* also in Vienna, and Gluck's *Orfeo ed Euridice* in Geneva. Her 1995-96 season includes *Falstaff* at the Metropolitan Opera, *Carmen* in Brussels, and *Idomeneo* in Madrid. Ms. Bonney has also distinguished herself in orchestral concerts and in recital. Recent engagements have included Mahler's Fourth Symphony with both the Boston Symphony and the Vienna Philharmonic under Seiji Ozawa's direction, as well as with the Berlin Philharmonic under Claudio Abbado and the NDR Orchestra under John Eliot Gardiner. In the coming months she will also be performing that work with Riccardo Muti in Vienna and Amsterdam, and with Carlos Kalmer in Edinburgh. Upcoming recital programs feature songs by Schubert, Wolf, Mendelssohn, Sibelius, and Bernstein. Ms. Bonney's recordings range from Handel's *Acis and Galatea* and Haydn's *Die Schöpfung* to Kurt Weill's *Street Scene* and duets with Michael Crawford. Opera recordings include Mozart's *Le nozze di Figaro*, *Don Giovanni*, and *Die Zauberflöte*, and Humperdinck's *Hänsel und Gretel*. Performances preserved on video include *Der Rosenkavalier* (two productions, one under Carlos Kleiber, the other under Sir Georg Solti), *Falstaff* and *Ariadne auf Naxos* (both under James Levine's direction), a La Scala production of *Die Zauberflöte*, and Mozart's C minor Mass under John Eliot Gardiner. Ms. Bonney made her BSO debut in January 1993. She made her Tanglewood debut in the 1993 Leonard Bernstein Memorial Concert as soloist under Seiji Ozawa's direction in Mahler's Fourth Symphony, which she sang with the BSO in Madrid, Vienna, and Munich later that year. At Tanglewood last summer she was soloist for both the annual Leonard Bernstein Memorial Concert and Tanglewood on Parade, as well as in Mahler's *Resurrection* Symphony with the BSO under Seiji Ozawa, also appearing in Seiji Ozawa Hall in an all-Schubert evening and in a recital of her own.

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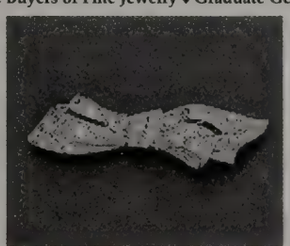
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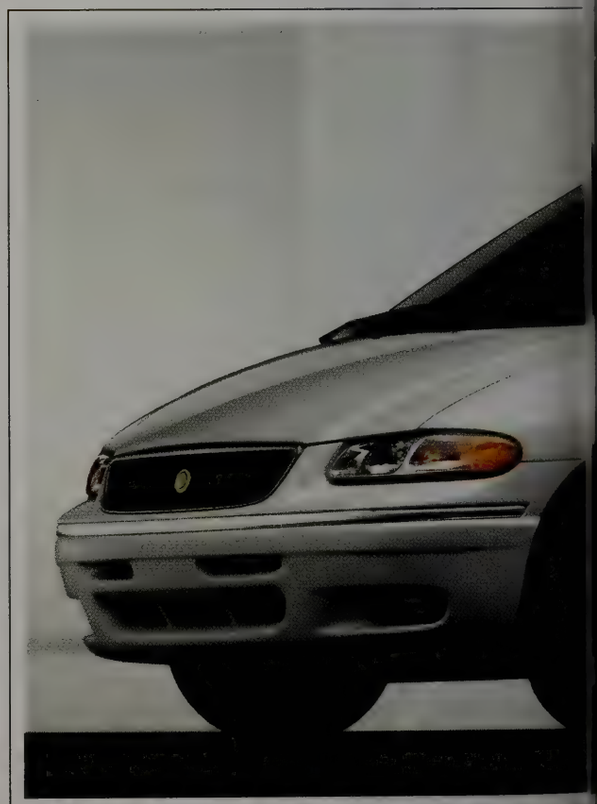
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NEXT PROGRAM...

Thursday, March 28, at 10:30 a.m. (Open Rehearsal; Pre-Rehearsal Talk at 9:30 in Symphony Hall)
Thursday, March 28, at 8
Friday, March 29, at 1:30
Saturday, March 30, at 8

FRANZ WELSER-MÖST conducting

HONEGGER — Symphony No. 3, *Liturgique*

Dies irae. Allegro marcato
De profundis clamavi. Adagio
Dona nobis pacem. Andante con moto

PROKOFIEV — Piano Concerto No. 2 in G minor, Opus 16

Andantino – Allegretto – Andantino
Scherzo: Vivace
Intermezzo: Allegro moderato
Finale: Allegro tempestoso

YEFIM BRONFMAN

INTERMISSION

DVOŘÁK — Symphony No. 7 in D minor, Opus 70

Allegro maestoso
Poco adagio
Scherzo: Vivace
Finale: Allegro

Returning to Symphony Hall for the first time since his acclaimed BSO debut in November 1993, the young Austrian conductor Franz Welser-Möst opens his program next week with the relatively unfamiliar Symphony No. 3, the *Symphonie liturgique*, of French composer Arthur Honegger. Honegger composed this work in 1945-46, dedicating it to Charles Munch, who was later music director of the Boston Symphony, and who introduced it to Symphony Hall audiences in 1947. The three movements of the symphony bear titles drawn from the liturgy of the Mass—starting with *Dies irae* ("Day of Wrath") and ending with *Dona nobis pacem* ("Grant us peace")—here intended to express the composer's reflection on the war so recently ended. Also on the program, Yefim Bronfman performs Prokofiev's Piano Concerto No. 2, one of the most lyrical of that master-pianist's concertos originally written for himself. The program concludes with what many consider the greatest of Dvořák's symphonies, the powerful Seventh in D minor, inspired by and dedicated to the composer's friend Johannes Brahms.

COMING CONCERTS ...

Thursday, March 28, at 10:30 a.m.
Open Rehearsal
Steven Ledbetter will discuss the program at 6:30 in Symphony Hall.
Thursday 'B'—March 28, 8-10:10
Friday 'A'—March 29, 1:30-3:40
Saturday 'B'—March 30, 8-10:10

FRANZ WELSER-MÖST conducting
YEFIM BRONFMAN, piano

HONEGGER	Symphony No. 3, *Liturgique*
PROKOFIEV	Piano Concerto No. 2
DVOŘÁK	Symphony No. 7

Thursday 'A'—April 4, 8-10:25
Saturday 'A'—April 6, 8-10:25

SEIJI OZAWA conducting
KATHLEEN BATTLE, soprano
JAYNE WEST, soprano (*Vietnam Oratorio*)
JAMES MADDALENA, baritone (*Vietnam Oratorio*)
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor
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STRAVINSKY	*Fanfare for a New Theatre*
	Anne Trulove's aria from *The Rake's Progress*
MOZART	Overture to *The Impresario*
	Concert aria, "Misera, dove son!...Ah! non son io che parlo"
	Motet, *Ave, verum corpus*
	"Laudate dominum," from the *Solemn Vespers*
ELLIOT GOLDENTHAL	*Fire Water Paper: A Vietnam Oratorio* (east coast premiere)

Friday 'A'—April 5, 1:30-3:20
Tuesday 'B'—April 9, 8-9:50

SEIJI OZAWA conducting
AKIKO SUWANAI, violin

MOZART	Overture to *The Impresario*
BRUCH	Violin Concerto No. 1
BRAHMS	Symphony No. 3

Programs and artists subject to change.

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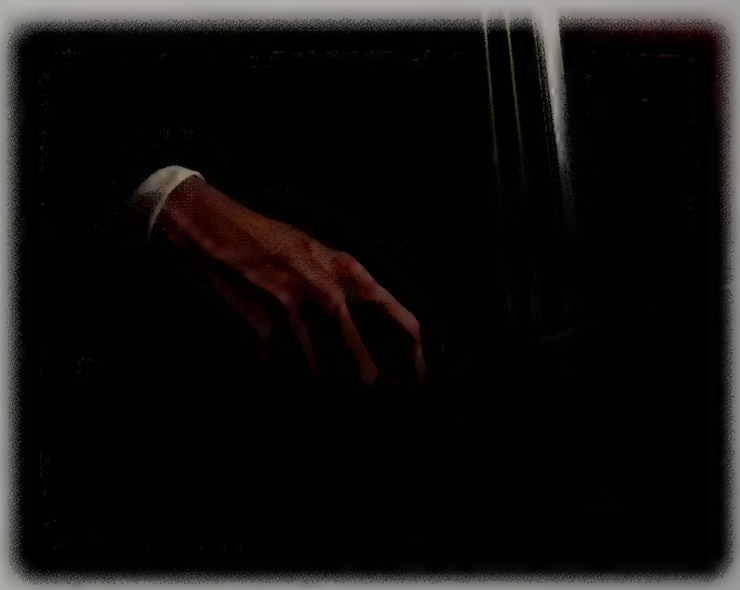
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SUPPER CONCERT VII

Saturday, March 23, at 6
Tuesday, March 26, at 6

MARIANNE GEDIGIAN, flute
KEISUKE WAKAO, oboe
THOMAS MARTIN, clarinet
RICHARD RANTI, bassoon
JAY WADENPFUHL, horn
FRANK CORLISS, piano

BARBER — Summer Music for Woodwind Quintet, Opus 31

Ms. GEDIGIAN; Messrs. WAKAO, MARTIN, RANTI, and WADENPFUHL

MOZART — Quintet in E-flat for piano, oboe, clarinet, bassoon, and horn, K.452

Largo—Allegro moderato
Larghetto
Allegretto

Messrs. CORLISS, WAKAO, MARTIN, RANTI, and WADENPFUHL

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Samuel Barber
Summer Music for Woodwind Quintet, Opus 31

Samuel Barber (1910-1981) composed his only work for woodwind quintet—and one of his relatively rare pieces of pure chamber music—on commission from the Chamber Music Society of Detroit. The work was premiered at the Detroit Institute of Arts on March 20, 1956. Perhaps it was the outdoorsy sound of the wind instruments, so characteristic of eighteenth-century serenades (which, of course, only took place in summer weather), that suggested the notion of "summer music" for the title of the piece, but the score actually borrowed its opening material and a later contrapuntal passage between the flute and bassoon from an orchestral work, *Horizon*, which he had composed for "The Standard Oil Hour" on NBC radio in 1945.

When Barber began working on the commission early in 1955, he sat in on rehearsals of the New York Woodwind Quintet to familiarize himself with the overlapping ranges of the instruments and their particular musical character when used in this combination. The quintet had also prepared special charts of the pitches and chords that were hardest to play in tune on their instruments, and had developed exercises to strengthen their performance of such passages. Barber studied these avidly, and employed some of them for a predominantly chordal section of the piece

Whatever the origin of the work's title, the opening, marked "Slow and indolent," introduces an upper-neighbor-note figure in the horn that perfectly captures the lassitude of a hot summer day. This figure runs almost throughout the quintet as a frequent accompaniment, sometimes in several parts at once, as if they are all momentarily drained of energy. A splash of roulades on the flute, clarinet, and bassoon brings on the oboe with a tender, hesitating little song, accompanied by the neighbor-note figure. A lively and much faster section provides striking contrast, though the hesitant song of the oboe soon returns. Both of these elements are worked out against one another as the motion builds to "Joyous and flowing" before returning to the opening material for a final leavetaking and a brilliant, buzzing conclusion.

Wolfgang Amadè Mozart
Quintet in E-flat for piano, oboe, clarinet, bassoon, and horn, K.452

Mozart wrote this quintet during the most successful period of his life, the heady six weeks in early 1784 when he appeared in twenty concerts, presenting new works right and left. Most of the works surrounding K.452—K.449, 450, 451, 453, and 456—were piano concertos. The brilliance and display required in the piano concerto left unmistakable traces in the keyboard writing of the chamber work, but Mozart nonetheless achieves a truly extraordinary balance among the instruments, respecting the special strengths and weaknesses of each, so that all take part fully in an ensemble that was both original and unusual.

Mozart completed the quintet on March 30, 1784, and performed it only two days later. We do not know the names of the four wind players who performed with him, but it is safe to assume that they were superb musicians who somehow happened to be available at just this time, suggesting the unique instrumentation of the piece. The composer was justifiably proud of the result. He wrote to his father on April 10 that it was "the best work I have ever composed." The quintet certainly also had an effect on the young Beethoven, who in 1796-97 tried his hand at a piece

with the identical scoring (Opus 16). But Mozart's work remains unsurpassed in its freshness and endless variety. No composer has ever better understood the possibilities of the wind instruments, alone or in combination; and he was, of course, one of the greatest pianists of his day. Each player in turn is given his moment of prominence with material beautifully conceived for the technique of the instrument; but it is in the ever-changing patterns of ensemble groupings that Mozart astonishes and delights us. The piano tends to lead the witty and urbane dialogue of the opening movement, introducing the winds one by one, but it moves more to the background in the slow movement, providing accompaniment for the wind solos and ensemble groupings. The final spirited rondo culminates in a brilliant written-out *"cadenza a tempo"* for all five players, capping off this concerto-like piece that nonetheless never exceeds the bounds of chamber music.

—Notes by Steven Ledbetter

One of Boston's most versatile freelance musicians, flutist **Marianne Gedigian** plays frequently with the Boston Symphony Orchestra, with which she has often appeared as guest principal. She is principal flute of the Boston Pops Esplanade Orchestra and the Boston Ballet Orchestra and has also been principal flute with the Naples (Florida) Philharmonic. She has also performed with the Harvard Chamber Orchestra, SinfoNova, Boston Musica Viva, Collage, the Opera Company of Boston, and Boston Concert Opera. Ms. Gedigian received her professional training at Boston University, where she studied with former BSO principal Doriot Anthony Dwyer and was a member of the Boston Wind Quintet, the university's quintet-in-residence. During her two-year tenure with the quintet, the ensemble won every major chamber music competition it entered. Ms. Gedigian has been active as a soloist and festival player throughout the United States and Europe, having served as principal flute with the Spoleto Festival (both in Charleston, South Carolina, and in Italy), the American Institute of Musical Studies in Graz, Austria, the Grand Teton Festival Orchestra, and the Colorado Philharmonic. She has won top prizes in the James Pappoutsakis Memorial Solo Flute Competition and the National Flute Association's Young Artist Solo Competition.

Keisuke Wakao joined the Boston Symphony Orchestra as assistant principal oboist in the fall of 1990; he had previously been a member of the New World Symphony since its inaugural season. A native of Tokyo, Mr. Wakao received his performance diploma from the Manhattan School of Music, where he served on the faculty following his graduation in 1987. He performed with the New Japan Philharmonic under Seiji Ozawa in 1985 and made his concert debut performing Mozart's Oboe Concerto with the Tokyo Symphony Orchestra under Kazuyoshi Akiyama in the summer of 1989. Mr. Wakao studied with Joseph Robinson, principal oboist of the New York Philharmonic, with whom he gave a joint recital in Tokyo in 1984. While a Fellow at the Tanglewood Music Center in 1984 and 1987 he studied with Alfred Genovese and Ralph Gomberg. A finalist in the 1988 Lucarelli International Oboe Competition at Carnegie Hall, Mr. Wakao started the Keisuke Wakao Oboe Camp in Tokyo in 1988. He is currently on the faculty of the New England Conservatory of Music.

Thomas Martin joined the Boston Symphony Orchestra in the fall of 1984 as second clarinet and is now the BSO's associate principal clarinet and E-flat clarinetist. He is also principal clarinet of the Boston Pops Orchestra. Before joining the Boston Symphony he was principal clarinet of the Alabama Symphony Orchestra. Born in

Oshkosh, Wisconsin, Mr. Martin graduated from the Eastman School of Music, where he was a student of Stanley Hasty and former BSO clarinetist Peter Hadcock. He also participated in master classes with Guy Deplus of the Paris Conservatory. Mr. Martin performs frequently as a recitalist and chamber musician and has been heard on "Morning Pro Musica" on WGBH radio. He has also appeared on the Supper Concerts series at Symphony Hall, on the Friday Preludes at Tanglewood, at the Longy School of Music, and at the Gardner Museum.

Associate principal bassoonist **Richard Ranti** joined the Boston Symphony Orchestra at the start of the 1989-90 season; he is also principal bassoonist of the Boston Pops Orchestra. Born in Montreal, Mr. Ranti started bassoon at age ten, studying with Sidney Rosenberg and David Carroll. After graduating from Interlochen Arts Academy, he studied with Sol Schoenbach at the Curtis Institute of Music. At the age of nineteen he won the second bassoon position in the Philadelphia Orchestra; he spent six years with that orchestra, the last as acting associate principal. A 1982 Fellow at the Tanglewood Music Center, Mr. Ranti has also participated in the Spoleto and Marlboro festivals. He won second prize in the 1982 Toulon International Bassoon Competition and is the recipient of two Canada Council grants.

Jay Wadenpfuhl was born into a musical family and became a professional horn player when he was fifteen. Mr. Wadenpfuhl studied at the University of Wisconsin-Madison, where he earned his bachelor's and master's degrees in music, majoring in horn performance and minoring in composition. His teachers included John Barrows and Philip Farkas. Before joining the Boston Symphony in 1981, he was a member of the U.S. Army Band in Washington, D.C., the Florida Philharmonic, the Fort Worth Symphony, and the National Symphony Orchestra. Mr. Wadenpfuhl currently teaches at Boston University and the New England Conservatory of Music. As a member of the NFB Horn Quartet, he recorded an album in memory of John Barrows; released in 1989, the album includes Mr. Wadenpfuhl's own *Tectonica*, for eight horns and percussion. The NFB Quartet recently recorded its second album, with internationally known horn player Barry Tuckwell; this includes the world premiere recording of Gunther Schuller's Five Pieces for Five Horns with the composer conducting, as well as a new Wadenpfuhl quartet called *Textures*. With John Williams and the Boston Pops Orchestra, Mr. Wadenpfuhl premiered the *Huntington Horn Concerto*, a piece written for him by William Thomas McKinley, in 1989.

Frank Corliss is a rehearsal pianist for the Boston Symphony Orchestra and on the faculty at the Walnut Hill School. A graduate of the Oberlin Conservatory of Music, he received his master of music degree from SUNY at Stony Brook, where he studied with Gilbert Kalish. While at Oberlin he received the Rudolf Serkin Award for Outstanding Pianist and was a member of the Music From Oberlin ensemble, which toured throughout the United States. In addition, he has studied at the Mozarteum in Salzburg, Austria, and at the Cracow Academy of Music in Poland. He has also participated in several summer festivals, including the Tanglewood Music Festival and the Taos Chamber Music Festival. Mr. Corliss recently completed a three-week concert tour of Eastern Europe as an Artistic Ambassador for the United States Information Agency.

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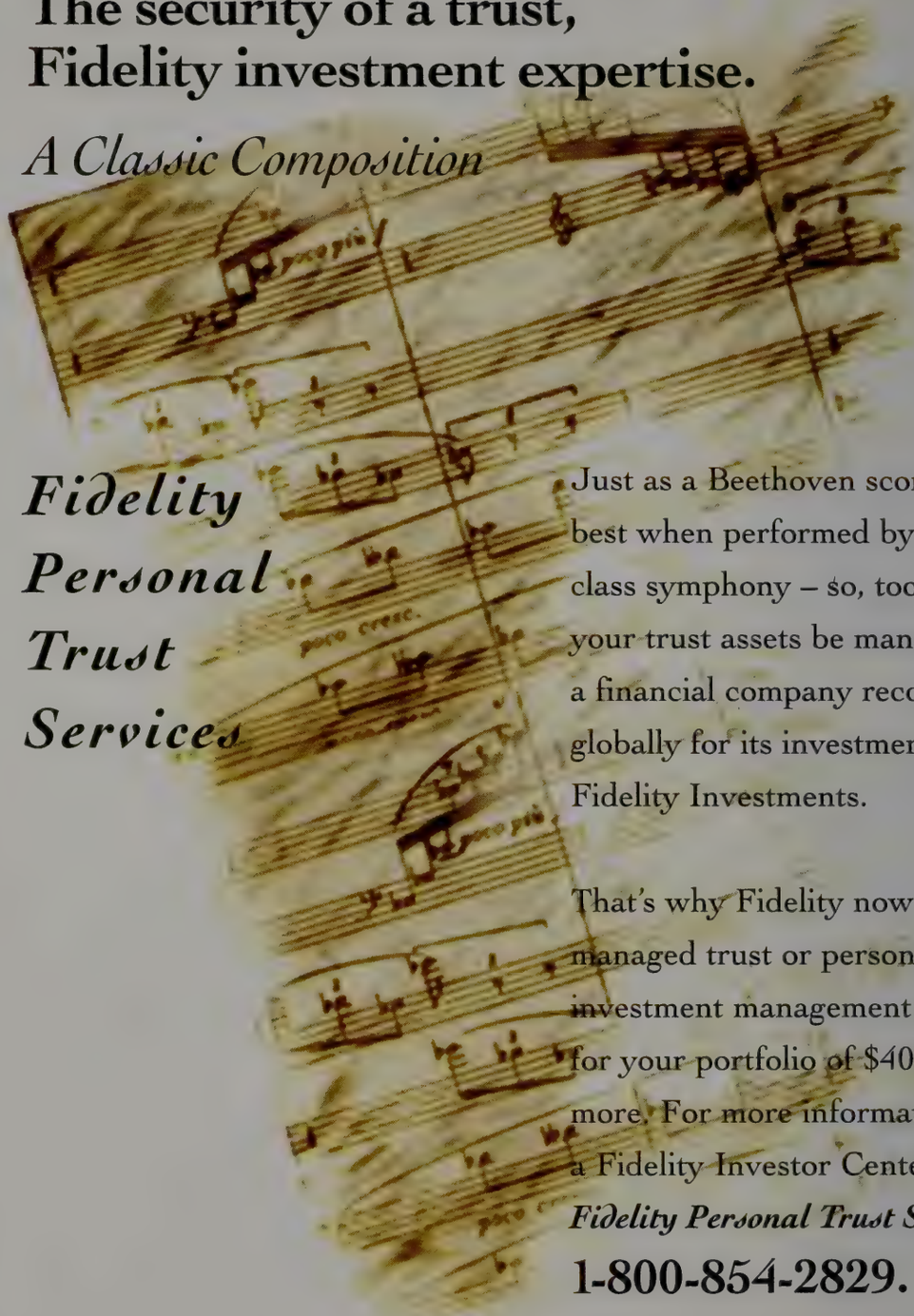


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A Tribute to Roland Hayes



As part of the citywide tribute in February to the famous tenor Roland Hayes, the Boston Symphony Orchestra honored him with concerts on February 1, 2, and 3. In connection with this tribute the Boston Symphony Archives has mounted an exhibit that explores the life and career of the famous African-American tenor, who began his distinguished career in Boston in 1917. Photographs, letters, programs, awards, and other memorabilia, including a bronze bust by Renee Vautier and a fur coat worn by Roland Hayes, are on exhibit in the two Archives display cases in the Cohen Wing lobby. The Boston Symphony Orchestra would like to thank the following individuals and organizations for making materials available to us: Afrika Hayes-Lambe, Allan Keiler, A. Fred Prager, and the Boston Public Library.

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A Tribute to The Calvert Trust

The appearances of Yefim Bronfman on March 28, 29, and 30 have been funded in part by The Calvert Trust Endowment Fund. The Calvert Trust was established in 1965 by the late Mrs. Ruth Crary Young and named in honor of her father, Calvert Crary. Mrs. Young was a faithful Friday-afternoon subscriber and dedicated Friend of the Boston Symphony Orchestra during her lifetime. The Fund was created in 1989 to support the appearance of a guest artist each season.

A Grammy Award for Seiji Ozawa and the Boston Symphony Orchestra's Compact Disc with Itzhak Perlman

Itzhak Perlman's recent compact disc with Seiji Ozawa and the Boston Symphony Orchestra for EMI Classics—"The American Album," including Bernstein's *Serenade (after Plato's "Symposium")*, Barber's Violin Concerto, and Lukas Foss's Three American Pieces—won a Grammy Award last month in the category of Best Instrumental Performance by a Soloist with Orchestra. That recording and other CDs featuring the Boston Symphony Orchestra are available in the Symphony Shop.

Attention, Subscribers: Seiji Ozawa and the BSO to Present East Coast Premiere of Elliot Goldenthal's "A Vietnam Oratorio," Thursday, April 4, and Saturday, April 6

Please note that the subscription programs of Thursday, April 4, and Saturday, April 6, have been changed: Seiji Ozawa and the Boston Symphony Orchestra will close those concerts with the east coast premiere of Elliot Goldenthal's *Fire Water Paper: A Vietnam Oratorio* instead of the originally scheduled Brahms Symphony No. 3. Commissioned by former BSO assistant conductor Carl St. Clair to commemorate the twentieth anniversary of the fall of Saigon, *A Vietnam Oratorio* was premiered last spring by the Pacific Symphony Orchestra, of which Mr. St. Clair is music director. The new work aroused an unusually warm response from audience members, including many veterans of the Vietnam War. Seiji Ozawa was so impressed and moved upon hearing a tape of the performance that he has decided to present *A Vietnam Oratorio* next month not only in Boston, but at Carnegie Hall and the Kennedy Center as well. The performances will feature soprano Jayne West, baritone James Maddalena, and the Tanglewood Festival Chorus, John Oliver, conductor.

The program for the first part of these concerts has also changed, but will feature soprano Kathleen Battle as originally planned. Ms. Battle will sing Anne Trulove's aria from Stravinsky's opera *The Rake's Progress*, the "Laudate Dominum" from Mozart's *Solemn Vespers*, and the originally scheduled Mozart concert aria, "Misera, dove son!"

Art in Support of Art

During the 1995-96 season, the BSO is continuing the tradition of exhibiting art works in the Cabot-Cahners Room on the first-balcony level of Symphony Hall. Sponsored by the Boston Symphony Association of Volunteers, the exhibitions are intended for the enjoyment of both concertgoers and art collectors, providing opportunities to add to their collection or encourage their involvement with art.

On display through April 22 is an exhibition featuring rugs from McAdoo Rugs, quilts by Ruth B. McDowell, and Shibori by Joan Morris. McAdoo Rugs is a small rug designing and manufacturing business based in North Bennington, Vermont, since 1979. The rugs are hand-hooked by employees in their Vermont homes. Repeat designs and custom orders are designed by Preston McAdoo and his wife Cynthia, Ferrilyn Sourdiffe, Anne Dambrowski, and Sandy Brett. The contemporary fine art quilts created by Ruth B. McDowell of Winchester, Massachusetts, are in corporate and private collections and in exhibitions throughout the United States, Europe, the Far East, and New Zealand. Ms. McDowell teaches and lectures about quilts and has published numerous articles and books, including the forthcoming book, "Art & Inspiration" (C&T Publishers, California), to be released in

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October. Joan Morris began making Shibori —the ancient Japanese textile art in which cloth is dyed after being secured in shapes by binding, clamping, and knotting, resulting in beautiful and mysterious patterns— in 1983. Ms. Morris maintains a Shibori studio in Hartford, Vermont, and has shown her Shibori work nationally and internationally. In 1994 she was one of five American surface designers chosen to represent the United States at the Fashion Foundation of Japan International Textile Competition in Tokyo.

This will be followed by an exhibition from the West End Gallery in Gloucester, Massachusetts (April 22-June 3), which specializes in contemporary art by Cape Ann artists. The gallery introduces the work of young artists and newcomers who bring their own cultural traditions to the unique environment of Cape Ann, an area with a long tradition of stimulating and inspiring artists. Please contact the Volunteer Office at (617) 638-9390 for further information. Remember, the orchestra benefits from the sale of every artwork.

"Suppers at Symphony" Welcome Patrons to "The Supper Club"

The BSO's "Suppers at Symphony," sponsored by the Boston Symphony Association of Volunteers, take on a new dimension in 1996 with the introduction of "The Supper Club." Now patrons at evening subscription concerts may enjoy a catered buffet dinner in Higginson Hall before *all* BSO performances. Please note that Supper Concerts, featuring a chamber music performance by BSO members, and Supper Talks, featuring a talk by a member of the BSO family or Boston's cultural community, will continue as scheduled. Doors open at 5:30 for all suppers for à la carte cocktails and conversation. Dinner is served at 6:15 on Supper Club and Supper Talk evenings (the talk follows at 7). Supper concert evenings begin with a chamber concert at 6 p.m. in the Cabot-Cahners Room, with dinner following at 7 in Higginson Hall.

In the weeks ahead "The Supper Club" will be open on Saturday, March 30, Saturday, April 6, Thursday, April 18, Saturday, April 20, Thursday, April 25, and Saturday, April 27. The remaining Supper Concerts will feature music of Barber and Mozart (Saturday, March 23, and Tuesday, March 26), music of Bruch and Mozart (Thursday, April 4, and Tuesday, April 9), and music of Ravel, Webern, and Shostakovich (Tuesday, April 23, and Thursday, April 25). The speaker for the final Supper Talk of the season will be retired BSO violinist Leonard Moss (Thursday, March 28).

The suppers are priced at $23 per person for an individual event, $66 for any three, $88 for any four, or $132 for any six. Tickets are available through SymphonyCharge at (617) 266-1200 or at the Symphony Hall box office. There is a $2.50 handling fee for each ticket ordered by phone. Orders must be placed at least 48 hours in advance. For more information call the Volunteer Office at (617) 266-1492, ext. 516.

BSO Members in Concert

Founded by BSO percussionist Frank Epstein and composed largely of BSO musicians, Collage New Music, David Hoose, music director, performs music of Gordon Beeferman, Andrew Imbrie, and Nicholas Maw on Sunday, March 31, at 8 p.m. at the C. Walsh Theatre, Suffolk University, 55 Temple Street on Beacon Hill. Tickets are $12 ($6 students and seniors). For more information call (617) 573-8680.

The Boston Artists Ensemble concludes its 1995-96 season with a program including Schubert's C minor *Quartettsatz*, D.703, Smetana's String Quartet in E minor, *From My Life*, and Brahms's Clarinet Quintet in B minor, Opus 115, on Friday, April 19, at 8 p.m. at Trinity Episcopal Church in Newton, and on Friday, April 26, at 8 p.m. at the Peabody-Essex Museum in Salem. The performers include BSO members Bo Youp Hwang and Catherine French, violins, Burton Fine, viola, Johathan Miller (the ensemble's founder), cello, and Thomas Martin, clarinet. Tickets are $20 general admission ($17 students and seniors). For more information call (617) 964-6553.

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Seiji Ozawa is now in his twenty-third season as music director of the Boston Symphony Orchestra. Mr. Ozawa became the BSO's thirteenth music director in 1973, after a year as music adviser; his tenure with the Boston Symphony is the longest of any music director currently active with an American orchestra. In his more than two decades as music director, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts at Symphony Hall and Tanglewood, on tours to Europe, Japan, Hong Kong, China, and South America, and across the United States, including regular concerts in New York. Mr. Ozawa has upheld the BSO's commitment to new music through the commissioning of new works, including a series of centennial commissions marking the orchestra's hundredth birthday in 1981, and a series of works celebrating the fiftieth anniversary in 1990 of the Tanglewood Music Center, the orchestra's summer training program for young musicians. In addition, he has recorded more than 130 works with the orchestra, representing more than fifty different composers, on ten labels.

In addition to his work with the Boston Symphony, Mr. Ozawa appears regularly with the Berlin Philharmonic, the New Japan Philharmonic, the London Symphony, the Orchestre National de France, the Philharmonia of London, and the Vienna Philharmonic. He made his Metropolitan Opera debut in December 1992, appears regularly at La Scala and the Vienna Staatsoper, and has also conducted opera at the Paris Opera, Salzburg, and Covent Garden. In September 1992 he founded the Saito Kinen Festival in Matsumoto, Japan, in memory of his teacher Hideo Saito, a central figure in the cultivation of Western music and musical technique in Japan, and a co-founder of the Toho School of Music in Tokyo. In addition to his many Boston Symphony recordings, Mr. Ozawa has recorded with the Berlin Philharmonic, the Chicago Symphony, the London Philharmonic, the Orchestre National, the Orchestre de Paris, the Philharmonia of London, the Saito Kinen Orchestra, the San Francisco Symphony, the Toronto Symphony, and the Vienna Philharmonic, among others.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France. Charles Munch, then music director of the Boston Symphony Orchestra, subsequently invited him to attend the Tanglewood Music Center, where he won the Koussevitzky Prize for outstanding student conductor in 1960. While a student of Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, who appointed him assistant conductor of the New York Philharmonic for the 1961-62 season. He made his first professional concert appearance in North America in January 1962, with the San Francisco Symphony. He was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. He conducted the Boston Symphony Orchestra for the first time in 1964, at Tanglewood, and made his first Symphony Hall appearance with the orchestra in January 1968. In 1970 he became an artistic director of Tanglewood.

Mr. Ozawa recently became the first recipient of Japan's Inouye Sho ("Inouye Award"). Created to recognize lifetime achievement in the arts, the award is named after this century's preeminent Japanese novelist, Yasushi Inouye. In September 1994 Mr. Ozawa received his second Emmy award, for Individual Achievement in Cultural Prgramming, for "Dvořák in Prague: A Celebration," with the Boston Symphony Orchestra. He won his first Emmy for the Boston Symphony Orchestra's PBS television series "Evening at Symphony." Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.

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SEIJI OZAWA
Music Director

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§*Substitute player*

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*Todd Seeber
*John Stovall
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Bass Clarinet

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Roland Small

Richard Ranti
Associate Principal

Contrabassoon

Gregg Henegar
Helen Rand Thayer chair

Horns

Charles Kavalovski
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Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity

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Friday, March 29, at 1:30
Saturday, March 30, at 8

FRANZ WELSER-MÖST conducting

HONEGGER — Symphony No. 3, *Liturgique*

Dies irae. Allegro marcato
De profundis clamavi. Adagio
Dona nobis pacem. Andante con moto

PROKOFIEV — Piano Concerto No. 2 in G minor, Opus 16

Andantino – Allegretto – Andantino
Scherzo: Vivace
Intermezzo: Allegro moderato
Finale: Allegro tempestoso

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Poco adagio
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Arthur Honegger
Symphony No. 3, *Liturgique*



Arthur Honegger was born in Le Havre on March 10, 1892, and died in Paris on November 27, 1955. He composed his Symphony No. 3 in 1946 on a commission from the Foundation Pro Helvetia. Charles Munch, the dedicatee, led the first performance on August 17, 1946, in Zurich, and introduced the symphony to the repertory of the Boston Symphony Orchestra on November 21 and 22, 1947. He also programmed the symphony here in April 1956, took it on tour with the orchestra to Prague, Vienna, Stuttgart, and Chartres in September that year, and gave the only Tanglewood performance in August 1957. The symphony has been performed by the BSO on just two occasions since then: under Werner Torkanowsky's direction in November 1965, and under the direction of Charles Dutoit in April 1993. The score calls for three flutes, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contrabassoon, four horns, three trumpets, three trombones and tuba, piano, timpani, bass drum, tenor drum, tam-tam, cymbals and strings.

Casual mottos and oversimplified sloganeering—what we might call "musical history by pigeonhole"—have caused Arthur Honegger to be thought of as a member of a group to which he had no fundamental affinity, the "Groupe des Six" that existed (insofar as it ever was an established entity at all) in Paris for a very short period around 1920. According to the standard view of music in the '20s, the example of Erik Satie encouraged a younger generation of French musicians to attack, largely by humor and parody, the conventions and the ultra-seriousness of the musical establishment. The composers who are, for better or worse, immortalized as "The Six" included Georges Auric, Louis Durey, Arthur Honegger, Darius Milhaud, Francis Poulenc, and Germaine Tailleferre. Of these, three established enough of a reputation and "profile" for us to have some reasonable sense of their style. We may agree that Poulenc and Milhaud, during that particular period, could properly be linked with the nose-thumbing pranks of Satie. But Honegger, a composer of very serious mien, was never really comfortable in the

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group and, indeed, got involved almost by accident, through some performances in the Théâtre du Vieux-Colombier. In fact, Honegger cordially disliked Satie (the latter reciprocated) and had little sympathy with the aesthetic aims of the movement. His artistic interests were as much German as French, which would normally have put him in quite a different camp. All in all, the serious young composer, who was soon to turn to the Bible for his quasi-oratorio *Le Roi David*, was in no sense a boulevardier. Perhaps the most direct musical reflection of this fact was Honegger's passion for the chorale in his music, a Bachian trait developed through the experience of hearing Bach's cantatas performed in the Protestant church at Le Havre during his youth.

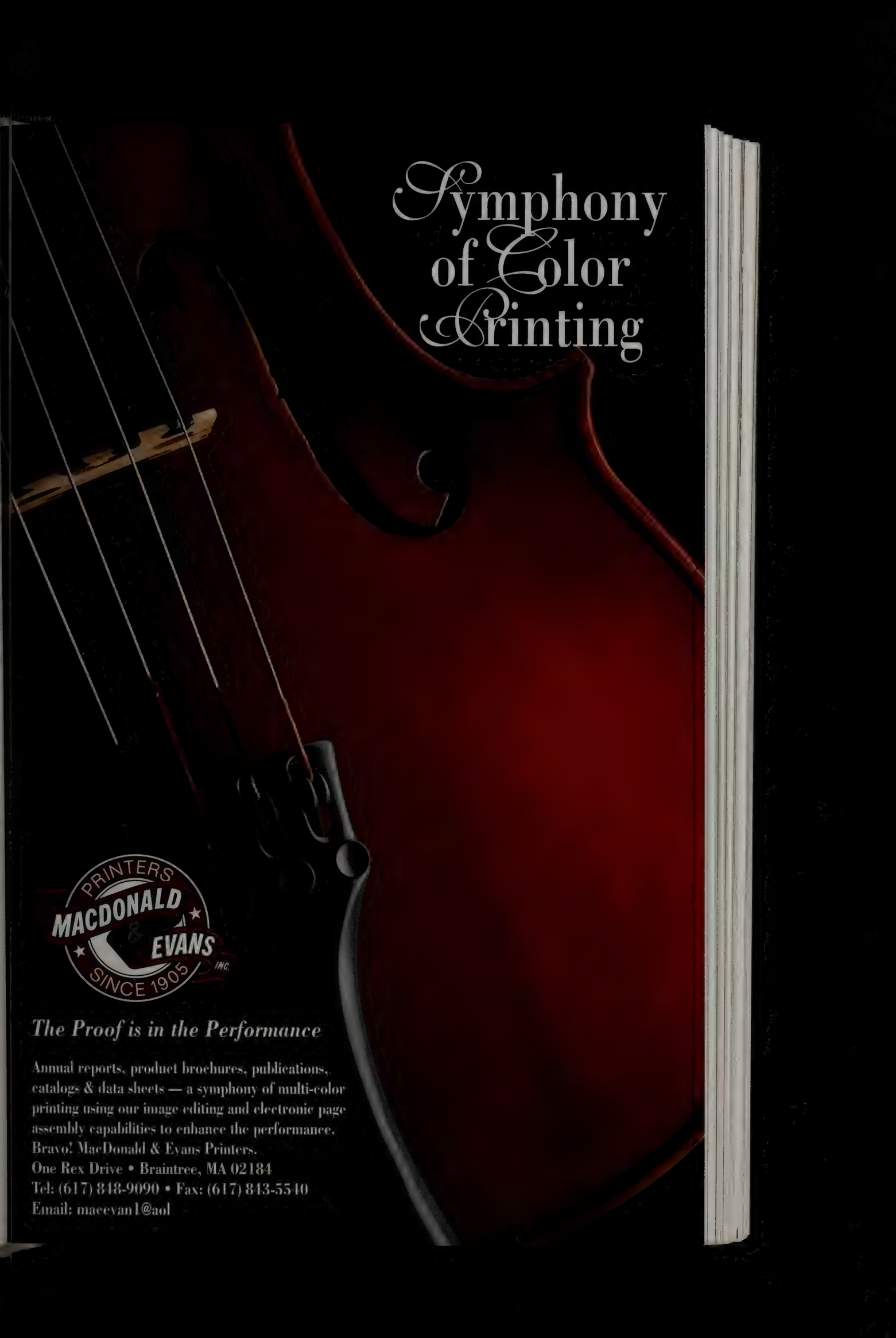
Through the '20s, Honegger established his reputation with a series of operas, ballets, incidental music for the theater, and even film scores (he wrote the original score to Emil Gance's 1927 classic *Napoleon*, which was revived a few years ago with a puerile new score by another composer). His orchestral music at that period generally took the form of "program" works in some sense, often with a reference to modern times, whether through sports in *Rugby* or machinery in his most notorious score, *Pacific 231*, a musical depiction of a locomotive, which became a model for a whole school of "machine music." It was a commission from Serge Koussevitzky for the Boston Symphony's fiftieth anniversary in 1931 that motivated Honegger to produce his first large score in the abstract form of the symphony.

It was ten years before he returned to the genre of the symphony, but then he turned out all four of his remaining four symphonies in the decade from 1941 to 1950. By the time he returned to the symphonic medium, of course, the world had changed. The impetus that provoked the composition of the Symphony No. 2 in 1941 was an external one, a shock to the civilized world—the fall of Paris to the Germans. Honegger sublimated his depression at this event in the musical expression of outrage and hope—a striking mood to be found in a work completed in September 1941.

Boston Symphony Archives



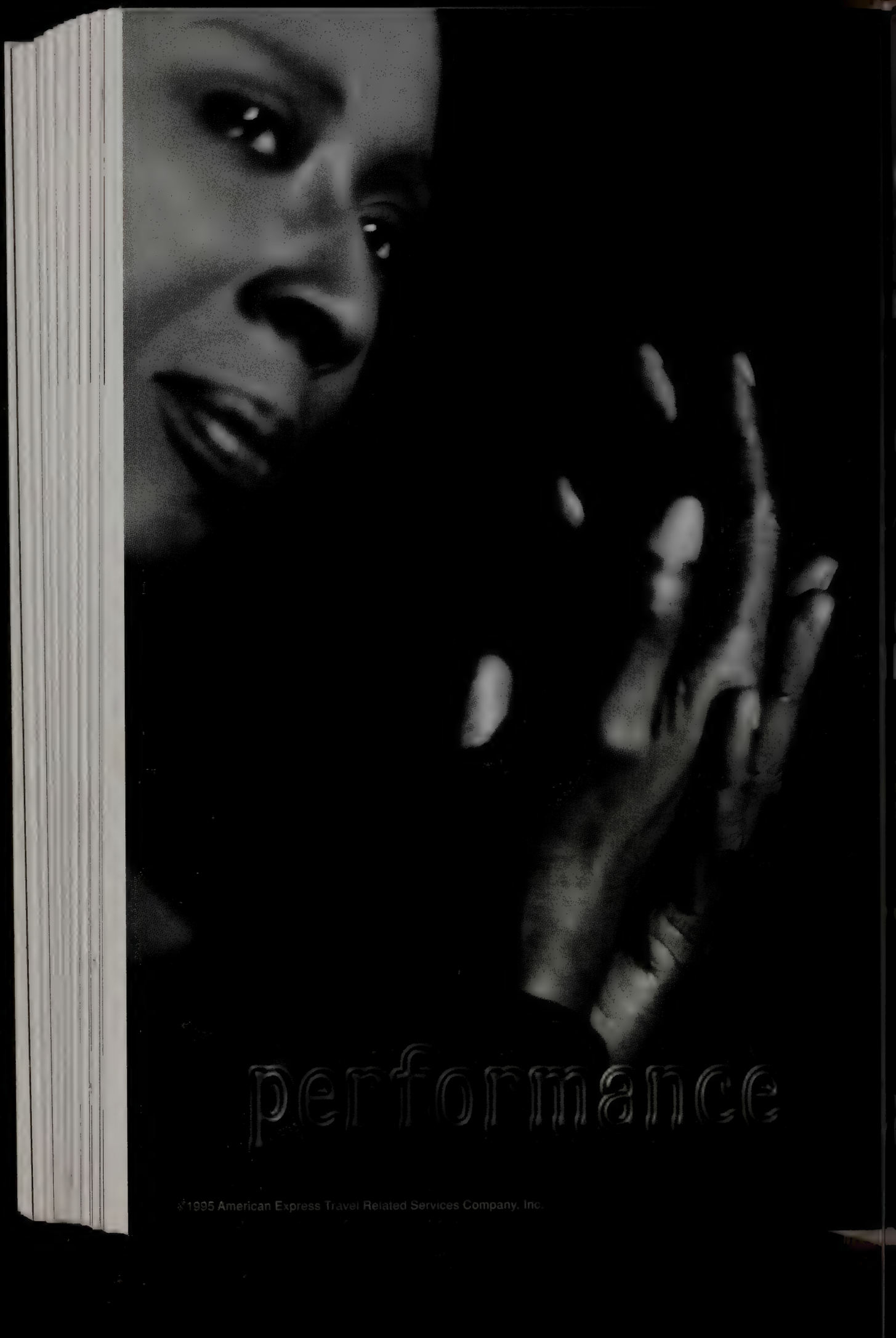
Charles Munch and Arthur Honegger, Paris, 1952



The Proof is in the Performance

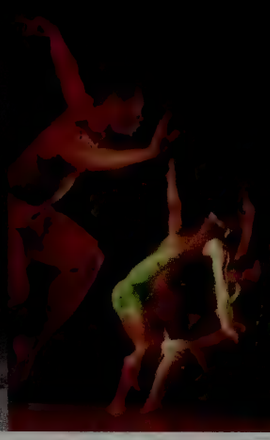
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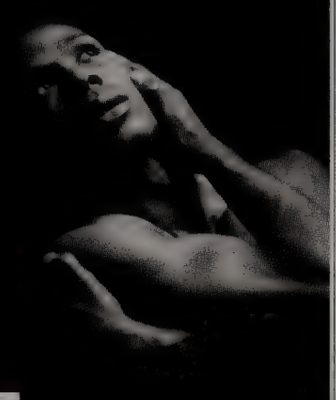
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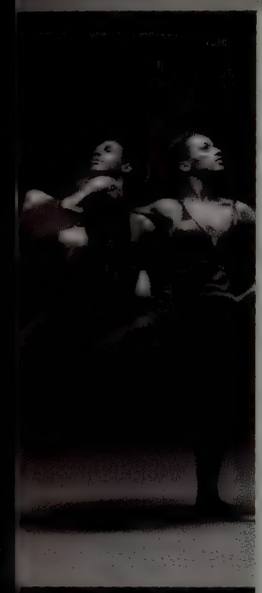


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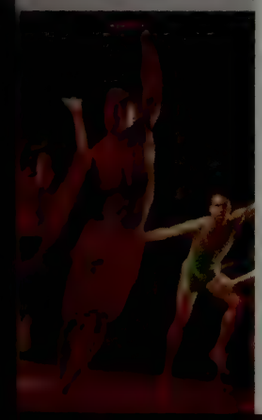




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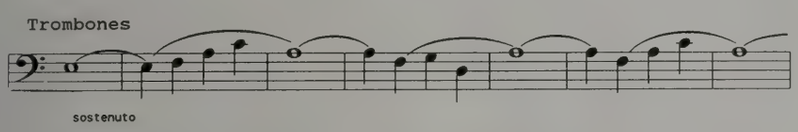
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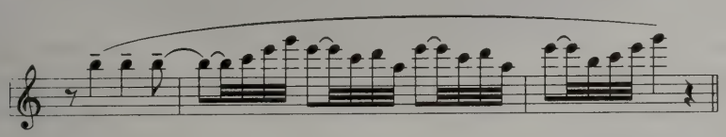
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The Third Symphony was composed at the very end of the war and in the months that followed its close. Not surprisingly, the new work reflected both the agony and the relief of the trial just past. It took the unusual form—though it was, perhaps, typical enough for a composer of Honegger's firm religious beliefs—of three movements whose emotional sense derives from phrases of the Roman Catholic liturgy, although there is no quotation of plainsong melody or any other pre-existing musical material. The phrases come from different parts of the liturgy—*Dies irae* ("Day of wrath") from the Mass for the Dead, *De profundis clamavi* ("Out of the depths have I cried to Thee") from Psalm 130, and *Dona nobis pacem* ("Grant us peace"), the closing sentence of the Mass. Taken together they constitute an image and a view of the years just past: the horror of war, the anguished cry for aid, and the prayer for long-awaited peace.

The opening movement, *Dies irae*, is a violent, apocalyptic march, closing in a dark trombone chorale melody



and then dying away in a tense stillness. The sustained Adagio, *De profundis clamavi*, begins literally in "the depths" of the orchestra and rises, in a long and moving lament, to the final, gentle vision of the flute in delicate arabesques. It is easy to overlook the fact that this is another version of the trombones' chorale melody, utterly transformed.



The finale begins as a march of deadly weariness, very gradually building to a gigantic outburst of rage at the state of affairs. This leads to the coda, a consoling chorale in the strings, a vision of celestial peace marked at the close by the piccolo's innocent bright arabesques recalled from the end of the second movement.

—S.L.

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Sergei Prokofiev
Piano Concerto No. 2 in G minor, Opus 16



Sergei Sergeyevich Prokofiev was born in Sontsovka, in the Ekaterinoslav district of Russia, on April 23, 1891, and died in Moscow on March 5, 1953. He composed his Second Piano Concerto in 1912-13, performing the solo part in the first performance, which took place at Pavlovsk on August 23, 1913, under the conductor Aslanov. The original score was, according to Philip Hale, lost when the composer's apartment "was confiscated [requisitioned?] by decree of the Soviet government," but sketches of the piano part were saved, and Prokofiev used these to reconstruct the work, while at Ettal, in Bavaria, in 1923. This revised version was first performed in Paris on May 8, 1923, with Prokofiev again as soloist and Serge Koussevitzky conducting. The same pair gave the first American performances at Boston Symphony Orchestra concerts on January 31 and February 1, 1930. The orchestra next played the work at Tanglewood, in August 1951, with Jorge Bolet under Eleazar de Carvalho's direction, subsequent BSO performances featuring Nicole Henriot under Charles Munch, Malcolm Frager under Munch, John Browning under Erich Leinsdorf, Garrick Ohlsson under Seiji Ozawa, Horacio Gutiérrez under Joseph Silverstein, Viktoria Postnikova under Gennady Rozhdestvensky (the most recent subscription performances, in March 1988), Mikhail Rudy under Gunther Herbig, and Horacio Gutiérrez under Yuri Simonov (the most recent Tanglewood performance, in August 1994). In addition to the solo part, the score calls for two each of flutes, oboes, clarinets, and bassoons, four horns, three trombones and tuba, two trumpets, timpani, tambourine, side drum, cymbals, bass drum, and strings.

During the ten years he spent at the St. Petersburg Conservatory, the young Prokofiev developed his own piano playing to a remarkable degree of brilliance and turned out in quick succession his first two piano concertos. The premiere of his First Concerto had given him a taste of what it was like to be somewhat controversial, to be discussed by the leading critics in both St. Petersburg and Moscow. There was something of a furor, and Prokofiev astutely used the excitement when, in his final year at the conservatory (1913-14), he aimed for the Rubinstein Prize, the top piano award offered by the institution, choosing as his competition piece not a classical concerto but his own work, even going to the extent of having the score printed for the occasion! (He won the prize, though the judges were not unanimous.)

By this time Prokofiev had already completed and performed his Second Concerto, which, according to one critic, left its listeners "frozen with fright, hair standing on end." Actually, many of them seem to have been ready for such a reaction even while on their way to the performance, which took place in the slightly out-of-the-way town of Pavlovsk. The critics came out from St. Petersburg in force, sensing the kind of event that sells newspapers. The reviewer in the *Petersburgskaya Gazeta* wrote:

> The debut of this cubist and futurist has aroused universal interest. Already in the train to Pavlovsk one heard on all sides, "Prokofiev, Prokofiev, Prokofiev." A new piano star! On the platform appears a lad with the face of a student from the Peterschule [a fashionable school; it should be remembered that the composer was just twenty-one]. He takes his seat at the piano and appears to be either dusting off the keys, or trying out notes with a sharp, dry touch. The audience does not know what to make of it. Some indignant murmurs are audible. One couple gets up and runs toward the exit. "Such music is enough to drive you crazy!" is the general comment. The hall empties. The young artist ends his concerto with a relentlessly dis-

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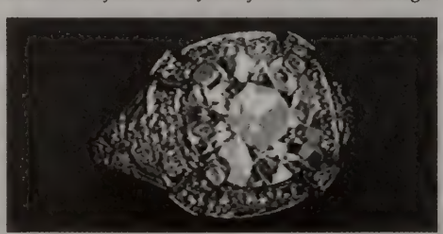
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> cordant combination of brasses. The audience is scandalized. The majority hisses. With a mocking bow, Prokofiev resumes his seat and plays an encore. The audience flees, with exclamations of: "To the devil with all this futurist music! We came here for enjoyment. The cats on our roof make better music than this."

Of course, we can't be positive that the audience in Pavlovsk heard the piece as we know it today, since the manuscript was lost and had to be reconstructed ten years later on the basis of the solo piano part, but on the whole it seems likely that any changes were relatively minor. Thus, we are rather bemused—not to say astonished—at the vehemence of the early reaction. Certainly there are moments in the score that might raise eyebrows, but there are also wonderful lyric ideas, delicate colors, and accessibly elementary harmonies, with varied passages of rich pianistic elaboration.

Prokofiev's beginning is about as atypical as one can imagine: instead of dramatic fireworks between opposing forces (piano and orchestra), a gentle introductory phrase in the muted strings (pizzicato) and clarinets ushers in Chopinesque figuration in the pianist's left hand, supporting a long, delicate melody in the right. A faster, marchlike section brings in the acerbic, witty, piquant side of Prokofiev, culminating in an extended solo that is not a cadenza—more or less irrelevant to the musical discourse—but a continued working out of its issues, though the soloist completely takes over until the climactic return of the orchestra and a pianissimo recollection of the opening.

The scherzo is a relentless *moto perpetuo* in which the soloist has unbroken sixteenths played by both hands in octave unison throughout, while the orchestra supplies color and background in a sardonic mood. In the Intermezzo, the orchestra suggests a dark, heavy march (with many repetitions of a four-note bass figure hinting at a passacaglia); over this the piano cavorts with figures alternately delicate and forceful.

The finale brings on the traditional opposition between forces, with the soloist attempting to overwhelm the orchestra now with fleet brilliance, now with full-fisted chords. This does not, however, preclude a surprisingly tranquil contrasting passage begun by clarinets and violas, but carried on at some length by the unaccompanied piano, sounding like a Russian folk melody. This melody is the subject of much further discussion, growing more energetic and lively, eventually—after another extended solo passage, here more like a traditional cadenza—reappearing embedded in the rhythmic orchestral material that brings the concerto to its breathtaking close.

—S.L.

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Antonín Dvořák
Symphony No. 7 in D minor, Opus 70



Antonín Dvořák was born in Nelahozeves (Mühlhausen), Bohemia, near Prague, on September 8, 1841, and died in Prague on May 1, 1904. Dvořák began sketching this D minor symphony on December 13, 1884; the final score was completed on March 17, 1885. The composer conducted the first performance in a concert of the London Philharmonic Society in St. James's Hall on April 22 that year. By June he had made a cut in the slow movement before declaring the score definitive. Theodore Thomas led the New York Philharmonic Society in the first American performance on January 8, 1886. Wilhelm Gericke introduced the symphony to Boston audiences in a Boston Symphony performance at the old Music Hall on October 22, 1886. Since then it has been programmed by Arthur Nikisch, Emil Paur, Pierre Monteux, Erich Leinsdorf, Stanislaw Skrowaczewski, Donald Johanos, Sir Colin Davis, Joseph Silverstein, Jeffrey Tate, André Previn (the most recent Tanglewood performance, in August 1990), and Bernard Haitink (the most recent subscription performances, in March 1993). The score calls for pairs of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, three trombones, timpani, and strings.

Five years elapsed between the composition of Dvořák's Sixth and Seventh symphonies, but they were years of increasing fame and busy composing in other genres, including the brilliant *Scherzo capriccioso*, the dramatic *Hussite* Overture, and the closely argued F minor trio. His opera *Dmitri* (which, in terms of its plot, is a sequel to Mussorgsky's *Boris Godunov*) had been performed in Prague and the comic opera *The Cunning Peasant* in Hamburg. Most important for Dvořák's international reputation, though, was the extraordinary popularity that he enjoyed in London after Joseph Barnby introduced his *Stabat Mater* in 1883. He himself conducted the *Stabat Mater* and other works, including the Sixth Symphony, during a London visit made in the spring of 1884 at the invitation of the Royal Philharmonic Society. Throughout his visit he was warmly feted by the English. As he wrote to a friend,

> I am convinced that England offers me a new and certainly happier future, and one which I hope may benefit our entire Czech art. The English are a fine people, enthusiastic about music, and it is well known that they remain loyal to those whose art they have enjoyed. God grant that it may be so with me.

Not long after his return home, Dvořák learned that the Philharmonic Society had elected him a member; at the same time, the society requested a new symphony.

Though the commission was tendered in June, Dvořák did not rush into the work. In fact, he waited six months before starting to sketch, and even then the composition involved more than his usual amount of preliminary work and later rewriting. No doubt he was consciously aiming to do his best not only for the English orchestra that requested the work, but also for his mentor Johannes Brahms, whose Third Symphony, performed just a short time before, was both a challenge and an inspiration as Dvořák once again prepared to enter the lists of symphonic composition. Many writers consider the resulting symphony to be Dvořák's greatest single achievement, a work of powerful and varied moods, a nationalistic symphony that offers more than quaint touristy views of peasant dances (a stereotype of the nationalistic schools), that offers, indeed, the highest degree of musical seriousness and refinement.

Once Dvořák began the actual process of sketching, on December 13, 1884, things



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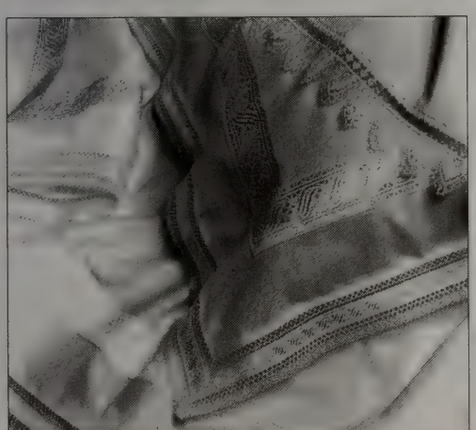
seem at the outset to have gone fairly quickly, the first movement being outlined in but five days. By the end of the year he had drafted the slow movement, and the scherzo followed by January 9. The sketch for the finale is undated, but the entire work was finished by March 17, 1885. Still, for all the evident speed with which the symphony was composed, the sketches were only very preliminary versions and required at least one more stage of reworking (now lost) before the composer could begin the full score. The sketch for the finale, in particular, caused him trouble; the pages that survive are incomplete.

Though he mentioned the symphony in progress to various friends all along, his publisher Simrock did not know of its existence until Dvořák wrote to him in February.

> The new symphony has already occupied me for a long, long time, but it must be something respectable for I don't want to let Brahms down after his remark to me: "I imagine your symphony quite different from this one [the preceding symphony, in D major]."

Simrock was not especially impressed, even when the premiere of the symphony in London, under the composer's direction, turned out to be a brilliant success. He insisted that symphonies never earn any money for the publisher and offered Dvořák only 3,000 marks for the work, precipitating an argument that was not settled for

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months. (What Simrock really wanted—constantly—was ever more sets of Slavonic dances for piano four-hands: they sold like hotcakes.) Even when the dispute was settled during a personal meeting between publisher and composer, Simrock showed a lamentable lack of sensitivity to the nationalistic sentiment inherent in Dvořák's request that the title be printed in Czech—or at least Czech and German—rather than in German only. He never did understand why the composer objected to having his first name Germanicized as "Anton" on all of his title pages.

When the score was published in the autumn of 1885, Simrock's title page contributed to a long-lasting confusion in the numbering of the Dvořák symphonies. Since it was only the second of his symphonies to appear in print, it was published as "No. 2." But the manuscript described the work as Dvořák's "6th Symphony"—and it was actually his seventh! (He had composed a symphony early on for entry in a competition, and when he was unable to get the score back afterwards, he apparently assumed that the work was lost forever, and numbered his remaining symphonies for the rest of his life as if he had never composed that early first symphony; that score was rediscovered after Dvořák's death, and the standard numbering now follows the order of composition.) The published score bore no dedication—not even to the Philharmonic Society. But Dvořák's manuscript bears a private inscription. After he had heard a pair of stun-

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ning performances of the symphony given in Berlin under the direction of Hans von Bülow on October 27 and 28, 1889, the composer pasted a photograph of von Bülow to the title page of his score and added the words, "Hail! It was you who brought the work to life!"

Dvořák's enthusiasm for von Bülow's performance was in part caused by the fact that this symphony had been received with scant success on the Continent at its first performance, in Vienna, under Hans Richter. Richter himself had written to the composer expressing his dismay with the reaction of the Viennese audience, then as now among the most conservative to be found in the world. "Our Philharmonic audiences," wrote Richter, "are often—well, let us say, queer. I shan't, however, let that put me off." But Richter noted that the new symphony absolutely required "a dramatically trained conductor—a Wagnerian (Hans Bülow will forgive me!)" to do full justice to its range of mood.*

The symphony opens with a theme of deep Slavic foreboding, lyrical in character but built of motives that could serve as the germ for development. The first page of the final score contains a note in the composer's hand that reveals, "The main theme occurred to me when the festival train from Pest arrived at the State station in 1884." The theme certainly has little of "festival" character, but the train in question (Dvořák was noted for his fondness for locomotives and his familiarity with their schedules) brought dozens of anti-Hapsburg patriots to a National Theater Festival in Prague, so it is not unlikely that the Czech colorations in melody and harmony arose from his patriotic mood. Some of the transitional themes are related to ideas in the *Hussite* Overture, another recent patriotic score composed in memory of the fourteenth-century Czech religious reformer Jan Hus; these, too, no doubt arose from patriotic connections in Dvořák's mind. These stern reflections usher in a rocking, sunny secondary theme that contrasts strikingly with the other material. The concentration of both development and recapitulation make this one of Dvořák's densest symphonic movements in terms of sheer quality of incident.

The Poco adagio begins with a square-cut melodic phrase that comes to its ordained end after eight measures, raising visions of possible theme-and-variations form with a series of starts and stops. But immediately after the statement of that theme, the musical thought opens out to become increasingly chromatic and expressive in a movement filled with wonderful touches of poignancy and colorful elaboration in the orchestral writing.

The scherzo is written in 6/4 time, but from the beginning there is an exhilarating conflict between the two beats per measure of 6/4 (in the accompaniment) and the three beats per measure of 3/2 that the ear perceives in the melody. This is, in fact, a *furiant*, a characteristic Czech dance. Dvořák worked hard at the rhythmic lightness evident throughout this utterly delightful movement, so spontaneous in effect that it is difficult to realize the amount of sketching and rewriting that went into its bubbling effervescence. In stark contrast, the finale begins in a mood of tragedy—starting right from the intense opening phrase, the last three notes of which are repeated to begin a slow, hymnlike march—with vivid themes developed to a majestic close that only turns definitively to the major in the last bars.

—S.L.

*The reference to forgiveness has to do with the fact that Hans von Bülow had once been one of the closest of Wagner's associates—and conducted the world premieres of *Tristan* and *Meistersinger*—all the while that Wagner was carrying on a not-very-secret affair with his wife Cosima. Indeed, she bore Wagner two children while she was still married to Bülow. Needless to say, after the eventual divorce, Bülow changed camps and became a leading exponent of Brahms rather than Wagner.

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The available studies of Honegger are all in French or German, and many of them are pretty casual at best. Among the best of these is Pierre Meylan's *Arthur Honegger: Humanitäre Botschaft der Musik* (the subtitle means "Humanitarian Ambassador of Music") from Verlag Huber of Frauenfeld and Stuttgart. Another useful work, though out of print, is José Bruyr's *Honegger et son oeuvre* from Editions Corrêa in Paris. A Honegger autobiography put together from a series of journalistic interviews appeared in Paris in 1951 as *Je suis compositeur*; it was published in English as *I Am a Composer* shortly after Honegger's death. Charles Dutoit has recorded all of the Honegger symphonies in fine performances with the Bavarian Radio Symphony Orchestra on three individual compact discs (Erato; the Symphony No. 3 is coupled with Symphony No. 5, *Di tre re*). These are not listed in the current Schwann/Opus catalogue, but the performances are worth looking for. Other worthwhile recordings of the *Liturgique* include those of Ernest Ansermet with the Bavarian Radio Symphony Orchestra, recorded live in concert in 1964, on Orfeo (coupled with the Brahms Third Symphony), Neeme Järvi with the Danish National Radio Symphony Orchestra (Chandos, with Honegger's Symphony No. 5 and *Pacific 231*), and Mariss Jansons with the Oslo Philharmonic (EMI Classics, with the Symphony No. 2 and *Pacific 231*).

For a long time Prokofiev suffered from a lack of balanced critical evaluation both in Russia and in the West; Soviet historians tended to attack those works written while the composer was in the "decadent" West as "formalistic" and unmusical, while European and American critics tended to criticize the works of Prokofiev's later years, after he had returned to Russia, as responses to the pressure of "official" standards of musical style. By far the most balanced general study to date is the newest, *Sergei Prokofiev:*

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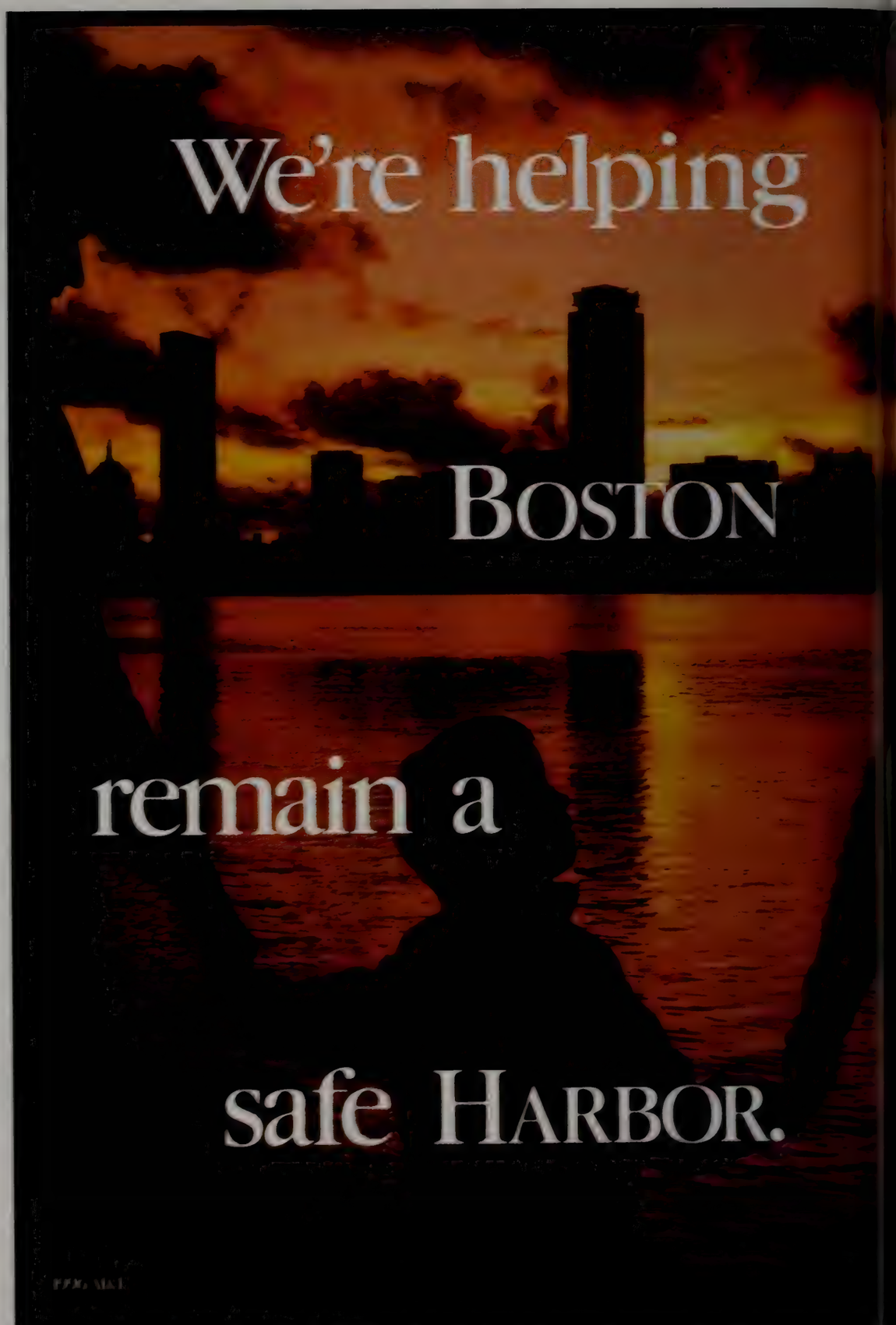
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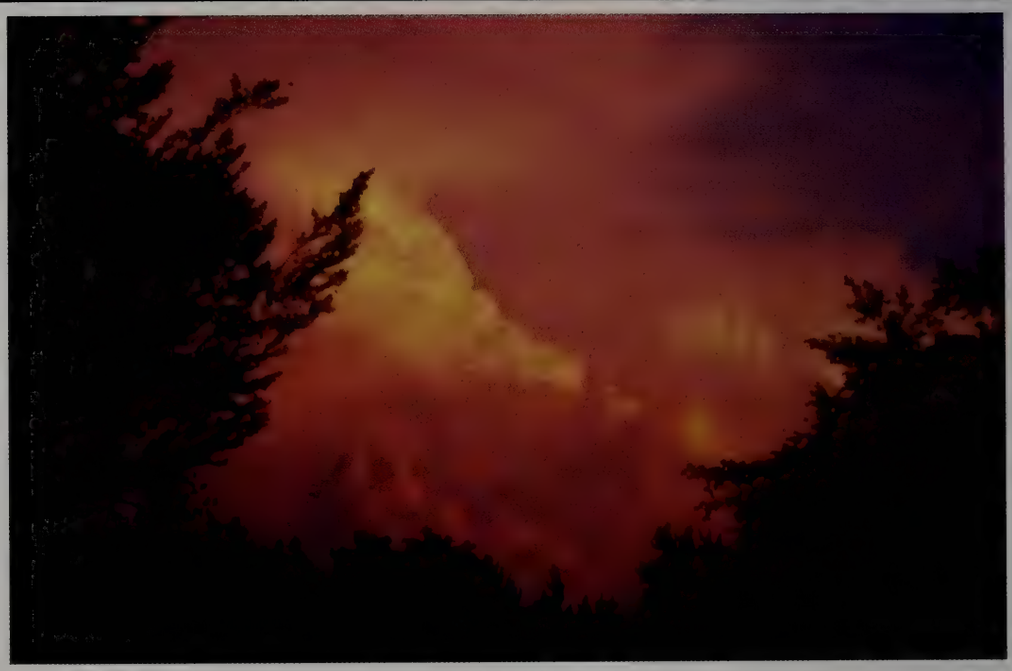
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A Biography, by Harlow Robinson, which is rich in biographical detail, more cursory but still useful in musical discussion (Viking). A fundamental and very reasonable book is *Music and Musical Life in Soviet Russia, 1917-1970* by Boris Schwarz (Norton paperback), which is filled with a broad range of fascinating material, though, of course, Prokofiev is only one of many players. An updated edition carries the story forward to 1980 (University of Indiana). Of the older Prokofiev literature, the standard Soviet biography by Israel Nestyev, *Prokofiev* (Standard), has much information but strong biases against the composer's pre-Soviet period. On the other hand, Victor Seroff's *Sergei Prokofiev: A Soviet Tragedy* is little more than a hatchet job from the opposite point of view and is by no means scrupulously accurate. Prokofiev's earliest years, through his conservatory days, are richly illuminated in his memoir, *Prokofiev by Prokofiev* (Doubleday). The Second Concerto has never been as popular as either the First or Third, and so appears far less frequently in recorded form. Yefim Bronfman performs both the Second and Fourth concertos with the Israel Philharmonic under the direction of Zubin Mehta (Sony Classical, with the *Overture on Hebrew Themes*). Horacio Gutiérrez performs the Second and Third concertos with Neeme Järvi and the Royal Concertgebouw Orchestra on Chandos. Vladimir Ashkenazy performs the first three Prokofiev concertos with Kiril Kondrashin and the Moscow Philharmonic, as recorded in concert in 1963 (Intaglio). I would love to see a reissue on compact disc of a recording now more than thirty years old—one of the very earliest recordings by Malcolm Frager, who performed the Second Concerto with the Paris Conservatory Orchestra under René Leibowitz (it was last avail-able as a budget Victrola LP, coupled with Haydn's E-flat sonata, No. 53).

There are two good studies of Dvořák by John Clapham: *Antonín Dvořák: Musician and Craftsman*, more concerned with the composer's music than with his life (St. Martin's, currently out of print), and *Antonín Dvořák*, a more purely biographical account (Norton). Clapham has also contributed the Dvořák article to The New Grove, now available separately in *The New Grove Late Romantic Masters* (Norton paperback, also containing the complete New Grove articles on Bruckner, Brahms, Dvořák, and Wolf). The most important source materials for Dvořák's life were published by Otakar Šourek in *Antonín Dvořák: Letters and Reminiscences* (Artia). Alec Robertson's *Dvořák* in the Master Musicians series is an enthusiastic brief survey of life and works (Littlefield paperback). Also useful are Robert Layton's BBC Music Guide on *Dvořák Symphonies & Concertos* (University of Washington paperback) and Julius Harrison's chapter on Dvořák in *The Symphony: I. Haydn to Dvořák*, edited by Robert Simpson (Pelican paperback). Some of the best recent research on Dvořák, along with first English translations of important sources previously available only in Czech, can be found in *Dvořák and his World*, edited by Michael Beckerman (Princeton). Donald Francis Tovey's program note on the Dvořák Seventh is in his *Essays in Musical Analysis* (Oxford paperback), where it is listed as the composer's Symphony No. 2 according to the old numbering. My favorite recordings of the Seventh include those by the Los Angeles Philharmonic under the direction of André Previn (Telarc, coupled with the unfamiliar overture *My Home*, Opus 62), Václav Neumann and the Czech Philharmonic (Supraphon, with symphonies 8 and 9), István Kertesz with the London Symphony Orchestra on a budget label (London Weekend Classics, coupled with Symphony No. 8), and Neeme Järvi with the Scottish National Orchestra (Chandos, with *The Golden Spinning Wheel*, Opus 109).

—S.L.

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Franz Welser-Möst



Since his American debut with the St. Louis Symphony in 1989, the Austrian conductor Franz Welser-Möst has returned regularly as a guest with such orchestras as the Boston Symphony, the Chicago Symphony, the Cleveland Orchestra, the New York Philharmonic, the Philadelphia Orchestra, the Los Angeles Philharmonic, the Atlanta Symphony, and the St. Louis Symphony. Mr. Welser-Möst is music director of the Zurich Opera, where he made his debut in 1992 conducting *Der Rosenkavalier*; his subsequent productions in Zurich have included *Rusalka*, *Un ballo in maschera*, *Die Fledermaus*, and *Les Contes d'Hoffmann*. Other operatic engagements have included *L'italiana in Algeri* and *Le nozze di Figaro* at the Vienna State Opera, *La clemenza di Tito* at the Deutsche Oper Berlin, and *Elektra* at the Brucknerhaus in Linz. He made his debut with Glyndebourne Opera in 1993 with concert performances of *The Merry Widow* at the Royal Festival Hall, conducted *Peter Grimes* at the Glyndebourne Festival the next year, and returns this summer for *Così fan tutte*. Mr. Welser-Möst's rise to international fame began in 1986 when he made his debut with the London Philharmonic, of which he became music director in 1990, a position he has held for the past six years. In addition to his American engagements during this period, he has also appeared with such European orchestras as the Bayerischer Rundfunk, the Berlin Philharmonic, and the Concertgebouw. He is also closely involved in planning the Linz Bruckner Festival, at which he regularly conducts. Mr. Welser-Möst has an exclusive recording contract with EMI, for which company his recordings with the London Philharmonic include Bruckner's Fifth and Seventh symphonies, Schmidt's Symphony No. 4, Orff's *Carmina burana*, *Catulli carmina*, and *Trionfo di Afrodite*, Stravinsky's *Oedipus Rex* and *The Firebird*, and Lehár's *The Merry Widow*. He recently made his first recording with the Philadelphia Orchestra, of music by Korngold. In October 1995 Franz Welser-Möst received an "Outstanding Achievement Award" from the Western Law Center for Disability Rights in Los Angeles, in recognition of his personal support and advocacy on behalf of people with disabilities, and in particular for his support of the Institute Hartheim, a home for people with disabilities in Linz. Born in 1960 in Linz, where he studied with the composer Balduin Sulzer, Mr. Welser-Möst's only previous appearance with the Boston Symphony Orchestra was the occasion of his debut here in November 1993.

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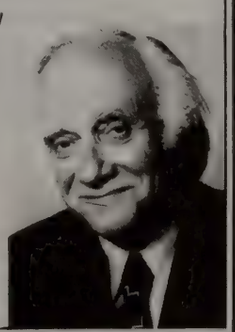
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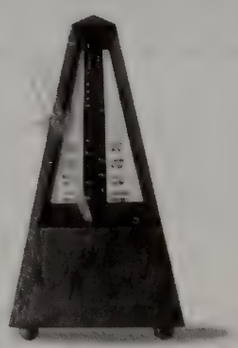
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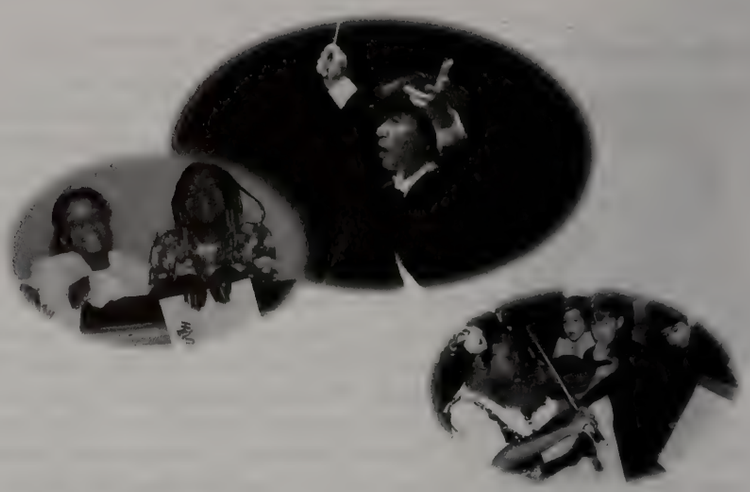
Yefim Bronfman



Pianist Yefim Bronfman is acclaimed for his solo recitals, orchestral engagements, and recordings. In addition to the present Boston Symphony engagement, his schedule for 1995-96 includes performances with major orchestras throughout the United States and Europe. He was invited by Wolfgang Sawallisch and the Philadelphia Orchestra to participate in a Beethoven cycle at Suntory Hall in Tokyo and joins the Stockholm Chamber Orchestra for concerts in Barcelona, Berlin, and London. He also tours Australia, performing with the orchestras of Melbourne and Sydney, and in Japan, giving concerts with the NHK Symphony and the Century Orchestra of Osaka and playing chamber music with Isaac Stern, with whom he maintains a continuing collaboration. Summer engagements have taken him to the Aspen, Ravinia, Hollywood Bowl, Mostly Mozart, Ravinia, Salzburg, Saratoga, and Tanglewood festivals. He has given solo recitals in North America, Europe, and the Far East. In 1993 he gave a series of joint recitals with Isaac Stern in Russia, marking Mr. Bronfman's first public performances there since he emigrated to Israel with his family in 1973, at fifteen. Also in 1993 he was awarded the Avery Fisher Prize, one of the highest honors given to American instrumentalists. Mr. Bronfman is an exclusive Sony Classical recording artist. His releases include the complete Prokofiev piano concertos and piano sonatas, the Tchaikovsky and Rachmaninoff piano trios with Cho-Liang Lin and Gary Hoffman, Rachmaninoff's Second and Third piano concertos, and a recital disc including Mussorgsky's *Pictures at an Exhibition* and Stravinsky's *Three Scenes from "Petrushka."* His recordings with Isaac Stern include the Brahms violin sonatas from their aforementioned Russian tour and two volumes of Mozart sonatas for violin and piano. A devoted chamber music performer, he has also collaborated with the Emerson, Cleveland, Guarneri, and Juilliard quartets, and the Chamber Music Society of Lincoln Center. He is a regular recital partner with Lynn Harrell, with whom he recently toured Spain and North America. Born in Tashkent, in the Soviet Union, Mr. Bronfman studied in Israel with pianist Arie Vardi, head of the Rubin Academy of Music at Tel Aviv University. In the United States he studied at Juilliard, Marlboro, and the Curtis Institute, with Rudolf Firkušný, Leon Fleisher, and Rudolf Serkin. He made his international debut with Zubin Mehta and the Montreal Symphony in 1975, followed by the New York Philharmonic debut in 1978, his Washington recital debut in 1982 at the Kennedy Center, and his New York recital debut at the 92nd Street Y in 1985. Mr. Bronfman made his BSO debut in January 1986, subsequently appearing with the orchestra at Tanglewood in 1990 and 1991, and most recently in August 1995.

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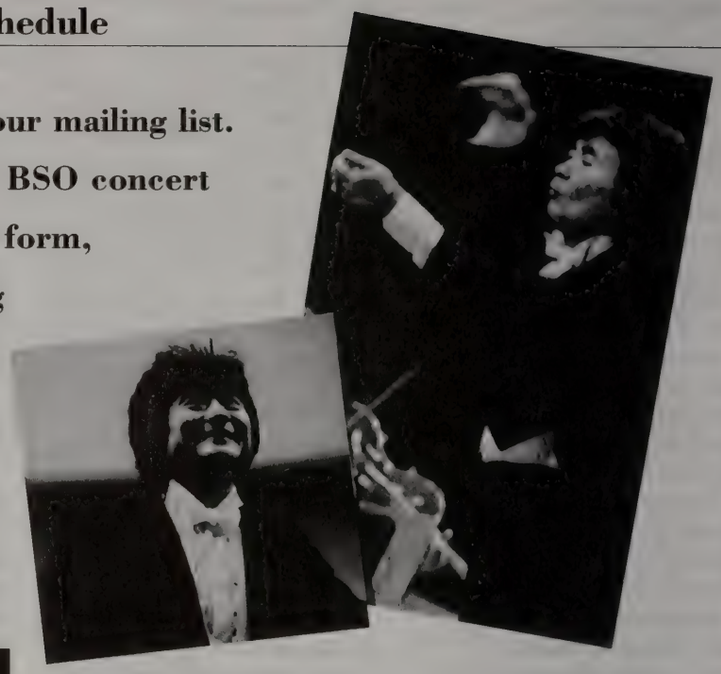
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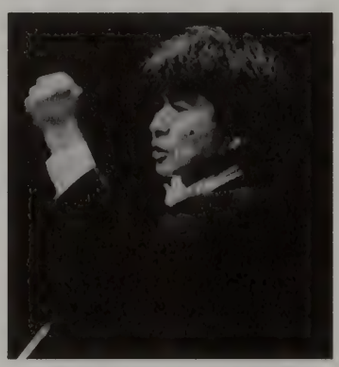
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NEXT PROGRAM...

Thursday, April 4, at 8
Saturday, April 6, at 8

SEIJI OZAWA conducting

STRAVINSKY	*Fanfare for a New Theatre*, for two trumpets
	Anne Trulove's aria, from *The Rake's Progress*
	KATHLEEN BATTLE, soprano
MOZART	Overture to *The Impresario*, K.486
	Concert aria, "Misera, dove son!...Ah! non son io che parlo," K.369
	Ms. BATTLE
MOZART	*Ave verum corpus*, Motet, K.618
	TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor
	"Laudate Dominum," from *Vesperae solennes de confessore*, K.339
	Ms. BATTLE
	TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

INTERMISSION

ELLIOT GOLDENTHAL	*Fire Water Paper: A Vietnam Oratorio* (1995) (East Coast premiere)
	I. Offertorium
	II. Scherzo ("*giang co*" – "tug of war")
	III. Hymn
	JAYNE WEST, soprano
	JAMES MADDALENA, baritone
	TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor
	PALS (PERFORMING ARTISTS AT LINCOLN SCHOOL), JOHANNA HILL SIMPSON, artistic director

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Mozart and Stravinsky are among the very small group of composers at home both in the theater and the concert hall. The first half of next week's Thursday/Saturday program offers orchestral and vocal works of those two masters, including performances by soprano Kathleen Battle of a well-known aria from Stravinsky's neo-Classical opera *The Rake's Progress* and two pieces by Mozart. The second half of the program presents the first east coast performances of Elliot Goldenthal's *Fire Water Paper: A Vietnam Oratorio*, commissioned by former BSO assistant conductor Carl St. Clair to commemorate the twentieth anniversary of the end of the Vietnam War and premiered last spring in Costa Mesa, California, home to this country's largest Vietnamese community, by the Pacific Symphony Orchestra, of which Mr. St. Clair is music director. The new work aroused an unusually warm response from audience members, including many veterans of the Vietnam War. Having heard a tape of the performance, Seiji Ozawa was so impressed that he changed his plans for next month's programs so as to present the work not only in Boston, but at Carnegie Hall and at the Kennedy Center as well.

Friday, April 5, at 1:30
Tuesday, April 9, at 8

SEIJI OZAWA conducting

MOZART — Overture to *The Impresario*, K.486

BRUCH — Violin Concerto No. 1 in G minor, Opus 26

Prelude: Allegro moderato –
Adagio
Finale: Allegro energico

AKIKO SUWANAI

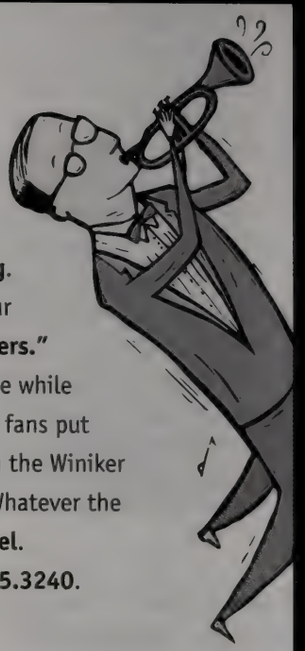
INTERMISSION

BRAHMS — Symphony No. 3 in F, Opus 90

Allegro con brio
Andante
Poco Allegretto
Allegro – Un poco sostenuto

Following Mozart's spirited overture to the composer's lighthearted, one-act entertainment *Der Schauspieldirektor* (*The Impresario*), Seiji Ozawa introduces the young Japanese violinist Akiko Suwanai to Boston Symphony audiences as soloist in one of the most popular romantic violin concertos, Max Bruch's Violin Concerto No. 1 in G minor. Following intermission, Mr. Ozawa and the orchestra close this concert with the Symphony No. 3 of Johannes Brahms, which finds the composer forceful and gentle by turn in a work that represents a brilliant synthesis of classical form and Brahms's most richly romantic musical language.

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COMING CONCERTS ...

Thursday 'A'—April 4, 8-10:25
Saturday 'A'—April 6, 8-10:25

SEIJI OZAWA conducting
KATHLEEN BATTLE, soprano
JAYNE WEST, soprano (*Vietnam Oratorio*)
JAMES MADDALENA, baritone (*Vietnam Oratorio*)
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor
PALS (PERFORMING ARTISTS AT LINCOLN SCHOOL), JOHANNA HILL SIMPSON, artistic director (*Vietnam Oratorio*)

STRAVINSKY	*Fanfare for a New Theatre*
	Anne Trulove's aria from *The Rake's Progress*
MOZART	Overture to *The Impresario*
	Concert aria, "Misera, dove son!...Ah! non son io che parlo"
	Motet, *Ave verum corpus*
	"Laudate dominum," from the *Solemn Vespers*
ELLIOT GOLDENTHAL	*Fire Water Paper: A Vietnam Oratorio* (east coast premiere)

Friday 'A'—April 5, 1:30-3:20
Tuesday 'B'—April 9, 8-9:50

SEIJI OZAWA conducting
AKIKO SUWANAI, violin

MOZART	Overture to *The Impresario*
BRUCH	Violin Concerto No. 1
BRAHMS	Symphony No. 3

Wednesday, April 17, at 7:30 p.m.
Open Rehearsal
Steven Ledbetter will discuss the program at 6:30 in Symphony Hall.
Thursday 'D'—April 18, 8-9:55
Friday 'B'—April 19, 1:30-3:25
Saturday 'B'—April 20, 8-9:55
Tuesday 'C'—April 23, 8-9:55

BERNARD HAITINK conducting
PAMELA FRANK, violin

RAVEL	*Alborada del gracioso*
STRAVINKSKY	Violin Concerto
RAVEL	*Le Tombeau de Couperin*
STRAUSS	*Death and Transfiguration*

Thursday, April 25, at 10:30 a.m.
Open Rehearsal
Marc Mandel will discuss the program at 9:30 in Symphony Hall.
Thursday 'C'—April 25, 8-10
Friday 'A'—April 26, 1:30-3:30
Saturday 'A'—April 27, 8-10

BERNARD HAITINK conducting

WEBERN	*Im Sommerwind*
RAVEL	*Valses nobles et sentimentales*
SHOSTAKOVICH	Symphony No. 10

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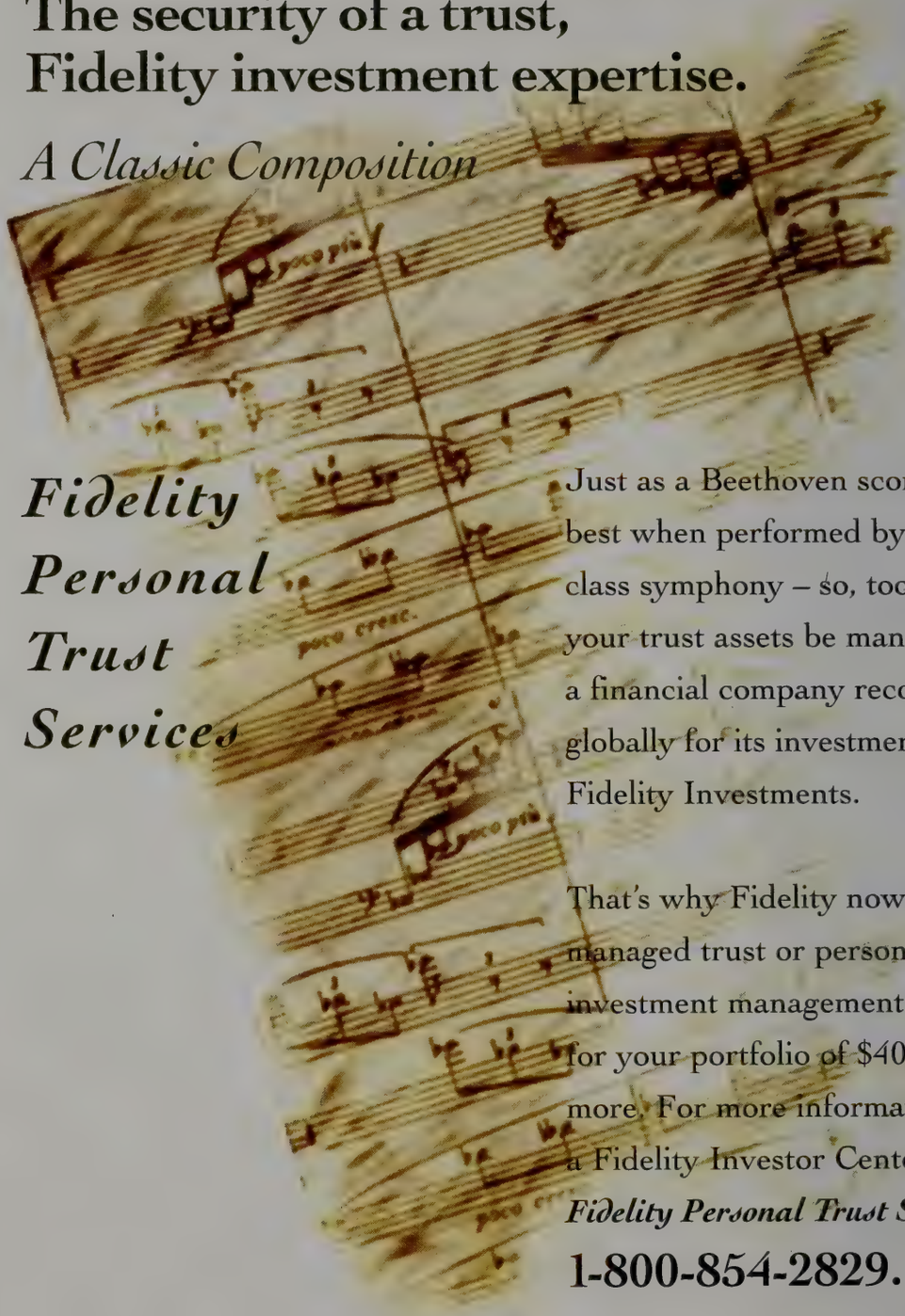


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A Tribute to Roland Hayes



As part of the citywide tribute in February to the famous tenor Roland Hayes, the Boston Symphony Orchestra honored him with concerts on February 1, 2, and 3. In connection with this tribute the Boston Symphony Archives has mounted an exhibit that explores the life and career of the famous African-American tenor, who began his distinguished career in Boston in 1917. Photographs, letters, programs, awards, and other memorabilia, including a bronze bust by Renee Vautier and a fur coat worn by Roland Hayes, are on exhibit in the two Archives display cases in the Cohen Wing lobby. The Boston Symphony Orchestra would like to thank the following individuals and organizations for making materials available to us: Afrika Hayes-Lambe, Allan Keiler, A. Fred Prager, and the Boston Public Library.

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BSO

"Presidents at Pops" Celebrates Fifteenth Year on Wednesday, June 5

The fifteenth annual "Presidents at Pops" will mark this significant milestone on Wednesday evening, June 5, with a special performance by Keith Lockhart and the Boston Pops Orchestra and a tribute to the more than twenty-five companies that have been continuous supporters of this event since its inception in 1982. The largest fundraising event of its kind in the country, "Presidents at Pops" has raised millions of dollars in unrestricted support for the BSO over the past fourteen years. This year's committee chairman, William C. Van Faasen, CEO of Blue Cross and Blue Shield of Massachusetts, will serve as host to more than one hundred leading New England businesses as they gather at Symphony Hall to support the Boston Symphony Orchestra. The evening's theme, "Presidents Play Pops," will be evident not only onstage but also in the program book, which will include black-and-white formal portraits of the CEOs of the fifteen-year sponsoring institutions, who will be photographed with musical instruments prior to the event. Advertising space in the commemorative program book is still available and will reach a distinguished audience of 2,400 corporate executives and their guests. A limited number of sponsorships are still available: the $7,000 full package and the $4,000 half-package include concert tickets, cocktails, and a gourmet picnic supper. The senior executive of each sponsoring company will also receive an invitation for two to the elegant Leadership Dinner in September. For further information about how your company can participate in "Presidents at Pops," please call Anne Cademenos, Director of Corporate Development, at (617) 638-9298.

"Suppers at Symphony" Welcome Patrons to "The Supper Club"

The BSO's "Suppers at Symphony," sponsored by the Boston Symphony Association of Volunteers, take on a new dimension in 1996 with the introduction of "The Supper Club." Now patrons at evening subscription concerts may enjoy a catered buffet dinner in Higginson Hall before *all* BSO performances. Please note that Supper Concerts, featuring a chamber music performance by BSO members, and Supper Talks, featuring a talk by a member of the BSO family or Boston's cultural community, will continue as scheduled. Doors open at 5:30 for all suppers for à la carte cocktails and conversation. Dinner is served at 6:15 on Supper Club and Supper Talk evenings (the talk follows at 7). Supper concert evenings begin with a chamber concert at 6 p.m. in the Cabot-Cahners Room, with dinner following at 7 in Higginson Hall.

In the weeks ahead "The Supper Club" will be open on Thursday, April 18, Saturday, April 20, and Saturday, April 27. The remaining Supper Concerts will feature music of Ravel, Webern, and Shostakovich (Tuesday, April 23, and Thursday, April 25).

The suppers are priced at $23 per person for an individual event, $66 for any three, or $88 for any four. Tickets are available through SymphonyCharge at (617) 266-1200 or at the Symphony Hall box office. There is a $2.50 handling fee for each ticket ordered by phone. Orders must be placed at least 48 hours in advance. For more information call the Volunteer Office at (617) 266-1492, ext. 516.

Art in Support of Art

During the 1995-96 season, the BSO is continuing the tradition of exhibiting art works in the Cabot-Cahners Room on the first-balcony level of Symphony Hall. Sponsored by the Boston Symphony Association of Volunteers, the exhibitions are intended for the enjoyment of both concertgoers and art collectors, providing opportunities to add to their collection or encourage their involvement with art.

On display through April 22 is an exhibition featuring rugs from McAdoo Rugs, quilts by Ruth B. McDowell, and Shibori by Joan Morris. McAdoo Rugs is a small rug designing and manufacturing business based in North Bennington, Vermont, since 1979. The rugs are hand-hooked by employees in their Vermont homes. Repeat designs and custom orders are designed by Preston



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We invite you to call (508) 879-8000 for more information and a personal tour. We'd like to show you how your Dad can live the productive life he so richly deserves.

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A Caring Mission of the Carmelite Sisters

McAdoo and his wife Cynthia, Ferrilyn Sourdiffe, Anne Dambrowski, and Sandy Brett. The contemporary fine art quilts created by Ruth B. McDowell of Winchester, Massachusetts, are in corporate and private collections and in exhibitions throughout the United States, Europe, the Far East, and New Zealand. Ms. McDowell teaches and lectures about quilts and has published numerous articles and books, including the forthcoming book, "Art & Inspiration" (C&T Publishers, California), to be released in October. Joan Morris began making Shibori —the ancient Japanese textile art in which cloth is dyed after being secured in shapes by binding, clamping, and knotting, resulting in beautiful and mysterious patterns— in 1983. Ms. Morris maintains a Shibori studio in Hartford, Vermont, and has shown her Shibori work nationally and internationally. In 1994 she was one of five American surface designers chosen to represent the United States at the Fashion Foundation of Japan International Textile Competition in Tokyo.

This will be followed by an exhibition from the West End Gallery in Gloucester, Massachusetts (April 22-June 3), which specializes in contemporary art by Cape Ann artists. The gallery introduces the work of young artists and newcomers who bring their own cultural traditions to the unique environment of Cape Ann, an area with a long tradition of stimulating and inspiring artists. Please contact the Volunteer Office at (617) 638-9390 for further information. Remember, the orchestra benefits from the sale of every artwork.

BSO Members in Concert

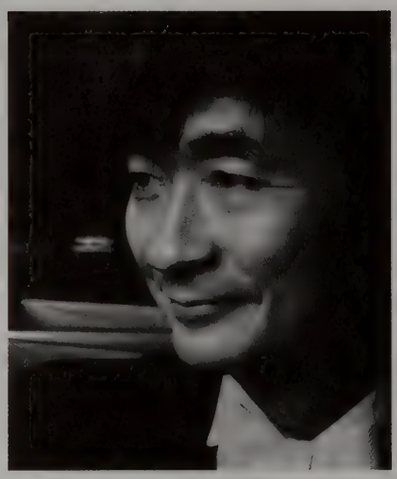
The Boston Artists Ensemble concludes its 1995-96 season with a program including Schubert's C minor *Quartettsatz*, D.703, Smetana's String Quartet in E minor, *From My Life*, and Brahms's Clarinet Quintet in B minor, Opus 115, on Friday, April 19, at 8 p.m. at Trinity Episcopal Church in Newton, and on Friday, April 26, at 8 p.m. at the Peabody-Essex Museum in Salem. The performers include BSO members Bo Youp Hwang and Catherine French, violins, Burton Fine, viola, Jonathan Miller (the ensemble's founder), cello, and Thomas Martin, clarinet. Tickets are $20 general admission ($17 students and seniors). For more information call (617) 964-6553.

BSO members Victor Romanul, Tatiana Dimitriades, Edward Gazouleas, and Ronald Feldman will be among the participants in a Boston Conservatory Chamber Ensemble concert on Sunday, April 28, at 4 p.m., at the First and Second Church, 66 Marlborough Street. The program includes an arrangement for flute quartet of Rossini's *William Tell* Overture, Ned Rorem's Trio for flute, cello, and piano featuring flutist Marianne Gedigian, and the premiere of Arthur Levering's piano quartet, *Cloches*, commissioned by the Chamber Ensemble. Tickets are $10 general admission ($7 students and seniors). For more information call (617) 536-3063.

Ronald Knudsen leads the New Philharmonia Orchestra in a free family concert at the Brooks School, 6 Ballfield Road in Lincoln, on Sunday, April 28, at 3 p.m., for families in the Lincoln-Sudbury school district. This all-Tchaikovsky concert features BSO associate concertmaster Tamara Smirnova in the composer's Violin Concerto, on a program with the Polonaise from *Eugene Onegin* and the Symphony No. 4. No tickets are needed. For more information call (617) 527-9717.

The Boston Classical Orchestra, Harry Ellis Dickson, Music Director, performs the overture to Rossini's *La scala di seta*, Mozart's Flute Concerto, K.314, with soloist Paula Robison, Telemann's E minor Concerto for Recorder and Flute with Ms. Robison and Lawrence Zukof, recorder, and Haydn's Symphony No. 103, *Drumroll*, at Faneuil Hall on Friday, May 3, at 8 p.m. and Sunday, May 5, at 3 p.m. Tickets are $27, $23, and $17 ($2 discount for seniors, $5 discount for students). For more information call (617) 426-2387.

SEIJI OZAWA



Seiji Ozawa is now in his twenty-third season as music director of the Boston Symphony Orchestra. Mr. Ozawa became the BSO's thirteenth music director in 1973, after a year as music adviser; his tenure with the Boston Symphony is the longest of any music director currently active with an American orchestra. In his more than two decades as music director, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts at Symphony Hall and Tanglewood, on tours to Europe, Japan, Hong Kong, China, and South America, and across the United States, including regular concerts in New York. Mr. Ozawa has upheld the BSO's commitment to new music through the commissioning of new works, including a series of centennial commissions marking the orchestra's hundredth birthday in 1981, and a series of works celebrating the fiftieth anniversary in 1990 of the Tanglewood Music Center, the orchestra's summer training program for young musicians. In addition, he has recorded more than 130 works with the orchestra, representing more than fifty different composers, on ten labels.

Mr. Ozawa has led the orchestra in European tours on seven occasions since 1976, including the orchestra's first tour devoted exclusively to appearances at the major European music festivals, in 1979; concerts in the fall of 1981 as part of the BSO's centennial tour of Europe and Japan; and further tours in 1984, 1988, and 1991. The most recent European tour under Mr. Ozawa's direction took place in December 1993, with concerts in London, Paris, Madrid, Vienna, Milan, Munich, and Prague. Mr. Ozawa and the orchestra have appeared in Japan on five occasions since 1978, most recently in December 1994, as part of a tour that also included concerts in Hong Kong. Mr. Ozawa led the orchestra in its first tour to South America in October 1992. Major tours of North Amer-i-ca have included a March 1981 tour celebrating the orchestra's centennial, a tour in March 1983 to the midwestern United States, an eight-city tour spanning the continent in the spring of 1991, and an eight-city, nine-concert tour this past February.

In addition to his work with the Boston Symphony, Mr. Ozawa appears regularly with the Berlin Philharmonic, the New Japan Philharmonic, the London Symphony, the Orchestre National de France, the Philharmonia of London, and the Vienna Philharmonic. He made his Metropolitan Opera debut in December 1992, appears regularly at La Scala and the Vienna Staatsoper, and has also conducted opera at the Paris Opera, Salzburg, and Covent Garden. In September 1992 he founded the Saito Kinen Festival in Matsumoto, Japan, in memory of his teacher Hideo Saito, a central figure in the cultivation of Western music and musical technique in Japan, and a co-founder of the Toho School of Music in Tokyo. In addition to his many Boston Symphony recordings, Mr. Ozawa has recorded with the Berlin Philharmonic, the Chicago Symphony, the London Philharmonic, the Orchestre National, the Orchestre de Paris, the Philharmonia of London, the Saito Kinen Orchestra, the San Francisco Symphony, the Toronto Symphony, and the Vienna Philharmonic, among others.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music, where he was a student of Hideo Saito. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France. Charles Munch, then music director of the Boston Symphony Orchestra, subsequently invited him to attend the Tanglewood Music Center, where he won the Koussevitzky Prize for outstanding student conductor in 1960. While a student of Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, who appointed him assistant conductor of the New York Philharmonic for the 1961-62 season. He made his first professional concert appearance in North America in January 1962, with the San Francisco Symphony. He was music director of the Chicago Symphony Orchestra's Ravinia

Festival for five summers beginning in 1964, music director of the Toronto Symphony from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. He conducted the Boston Symphony Orchestra for the first time in 1964, at Tanglewood, and made his first Symphony Hall appearance with the orchestra in January 1968. In 1970 he became an artistic director of Tanglewood.

Mr. Ozawa recently became the first recipient of Japan's Inouye Sho ("Inouye Award"). Created to recognize lifetime achievement in the arts, the award is named after this century's preeminent Japanese novelist, Yasushi Inouye. In September 1994 Mr. Ozawa received his second Emmy award, for Individual Achievement in Cultural Programming, for "Dvořák in Prague: A Celebration," with the Boston Symphony Orchestra. He won his first Emmy for the Boston Symphony Orchestra's PBS television series "Evening at Symphony." Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.

Mr. Ozawa's compact discs with the Boston Symphony Orchestra include, on Philips, the complete cycle of Mahler symphonies, Mahler's *Kindertotenlieder* with Jessye Norman, Bartók's Concerto for Orchestra and *The Miraculous Mandarin,* Richard Strauss's *Elektra* with Hildegard Behrens in the title role, and Schoenberg's *Gurrelieder* with Jessye Norman, James McCracken, and Tatiana Troyanos. New on EMI is "The American Album" with Itzhak Perlman, including music for violin and orchestra by Bernstein, Barber, and Foss. Recordings on Deutsche Grammophon include Mendelssohn's complete incidental music to *A Midsummer Night's Dream*, with Kathleen Battle, Frederica von Stade, and members of the Tanglewood Festival Chorus; violin concertos of Bartók and Moret with Anne-Sophie Mutter; concertos by Shostakovich and Schumann with violinist Gidon Kremer; Poulenc's *Gloria* and *Stabat mater* with Kathleen Battle; and Liszt's two piano concertos and *Totentanz* with Krystian Zimerman. Other recordings include Rachmaninoff's Third Piano Concerto with Evgeny Kissin, Tchaikovsky's opera *Pique Dame*, with Mirella Freni, Maureen Forrester, Vladimir Atlantov, Sergei Leiferkus, and Dmitri Hvorostovsky, and Berlioz's *Requiem*, with tenor Vinson Cole and the Tanglewood Festival Chorus, on RCA Victor Red Seal; "The Dvořák Concert from Prague," with Rudolf Firkušný, Yo-Yo Ma, Itzhak Perlman, and Frederica von Stade, on Sony Classical (audio and video); music for piano left-hand and orchestra by Ravel, Prokofiev, and Britten with Leon Fleisher, Strauss's *Don Quixote* with Yo-Yo Ma, and, on one disc, Britten's *Young Person's Guide to the Orchestra*, Prokofiev's *Peter and the Wolf*, and Saint-Saëns' *Carnival of the Animals*, also on Sony Classical and Beethoven's five piano concertos and Choral Fantasy with Rudolf Serkin, on Telarc.



BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

BOSTON SYMPHONY ORCHESTRA 1995-96

Seiji Ozawa
Music Director
Music Directorship endowed by John Moors Cabot

Bernard Haitink
Principal Guest Conductor



First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Assistant Concertmaster
Robert L. Beal, and Enid L. and Bruce A. Beal chair, endowed in perpetuity in 1980

Laura Park
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

°Lucia Lin
Forrest Foster Collier chair

Leo Panasevich
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Gottfried Wilfinger
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

Alfred Schneider
Muriel C. Kasdon and Marjorie C. Paley chair

Raymond Sird
Ruth and Carl Shapiro chair, fully funded in perpetuity

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Amnon Levy
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*Sheila Fiekowsky
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*Valeria Vilker Kuchment
*Tatiana Dimitriades
*Si-Jing Huang
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Second Violins

Marylou Speaker Churchill
Principal
Fahnestock chair

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
*Harvey Seigel
Ronan Lefkowitz
*Nancy Bracken
*Aza Raykhtsaum
*Bonnie Bewick
*James Cooke
*Victor Romanul
Bessie Pappas chair
*Catherine French
*Kelly Barr

Violas

§Steven Ansell
Guest Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Hui Liu
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Ronald Wilkison
Lois and Harlan Anderson chair

Robert Barnes
Burton Fine
Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
Mark Ludwig
*Rachel Fagerburg
*Edward Gazouleas
*Kazuko Matsusaka

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Esther S. and Joseph M. Shapiro chair

Joel Moerschel
Sandra and David Bakalar chair

*Ronald Feldman
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

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Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

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STRAVINSKY — *Fanfare for a New Theatre*, for two trumpets

Anne Trulove's aria, from *The Rake's Progress*
KATHLEEN BATTLE, soprano

Text is printed on page 19.

MOZART — Overture to *The Impresario*, K.486

Concert aria, "Misera, dove son!...Ah! non son io che parlo," K.369
Ms. BATTLE

Text and translation are on page 23.

MOZART — *Ave verum corpus*, Motet, K.618
TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

Text and translation are on page 25.

"Laudate Dominum," from *Vesperae solennes de confessore*, K.339
Ms. BATTLE
TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

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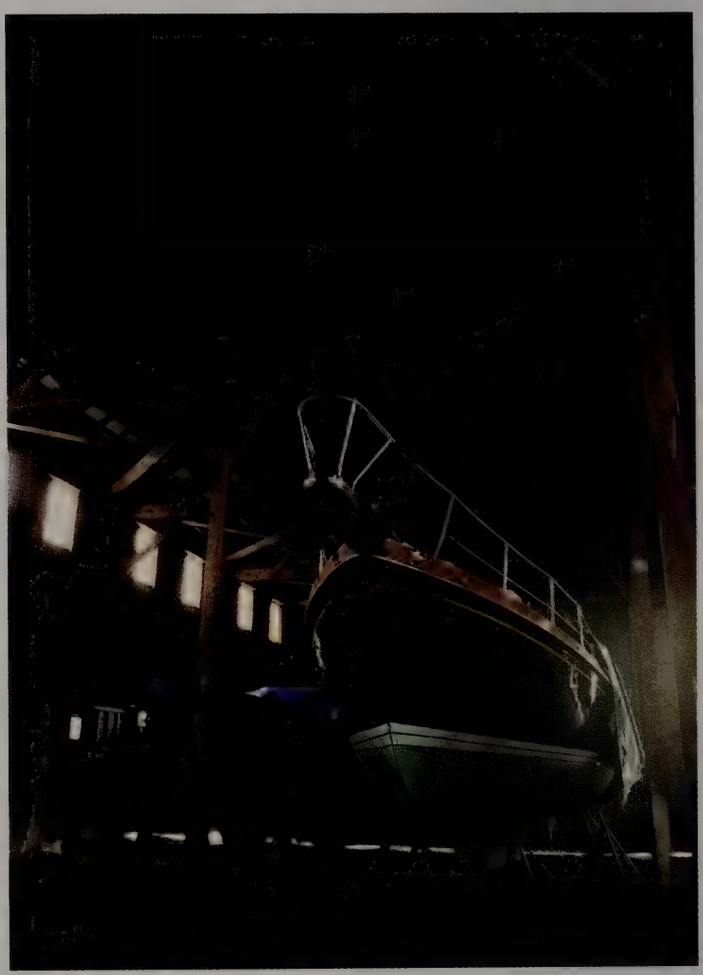
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Igor Stravinsky
Fanfare for a New Theatre, for two trumpets



Igor Stravinsky was born at Oranienbaum, Russia, on June 17, 1882, and died in New York on April 6, 1971. He composed the Fanfare for a New Theatre *on March 23, 1964. The work was premiered at the New York State Theater in Lincoln Center on April 19, 1964. These performances are the first of the* Fanfare *at Boston Symphony concerts. The score calls for two trumpets.*

For nearly a half-century George Balanchine was one of Stravinsky's closest friends and collaborators; Balanchine in turn created magnificently imaginative dances to Stravinsky's music, even his abstract concert works, thereby bringing the composer to large audiences that would not have known him otherwise. In the spring of 1964, the New York State Theater at Lincoln Center was to begin its existence with Balanchine's New York City Ballet in a program that included two of Stravinsky's compositions. On March 5, Lincoln Kirstein, the administrative director of the company, wrote to Robert Craft with a proposal:

> We open the new theater on April 23, with *Movements* and *Agon*...I don't suppose Igor would give us a fanfare lasting 30 seconds to be played from the top balcony of the foyer to summon people into the Festspielhaus; for $1,000. Or even 15 seconds; I am quite serious; it would be paid for by me as a present to Balanchine for the opening of his new house; maybe silver trumpets...

Stravinsky was at that point preparing for a tour and trying to compose music for a poem that W.H. Auden had recently written in memory of President Kennedy, whose assassination had taken place barely four months earlier. The composer replied on March 21, "Dear Lincoln, If only you had asked me sooner..." And then, having hinted that it would be impossible, he sat down two days later and wrote the piece, taking up Kirstein's suggestion of "silver trumpets," and, in the end, refusing payment for it.

Kirstein replied on March 30:

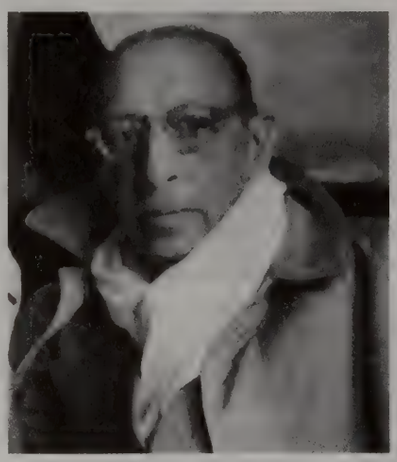
> THANK YOU.
>
> But how can we thank you; with all the other things you have to do, with Wystan's beautiful text [for *Elegy for J.F.K.*], with Life, with everything else....
>
> Balanchine says it sounds like two golden cockerels speaking the fables of La Fontaine to each other...

No doubt Balanchine's reference to "two golden cockerels" was a graceful tribute to the joint Russian tradition of composer and choreographer, and a specific reference to Stravinsky's teacher, Rimsky-Korsakov, whose final work—composed while Stravinsky was his student—was the opera *Le Coq d'or* ("The Golden Cockerel").

The premiere, on April 23, actually comprised three performances in close succession: the first two took place in the immense open foyer of the New York State Theater, first from one side of the third balcony, then answered from the other side. The third performance took place from the orchestra pit, just before the lights went down for the national anthem. Fanfares are better listened to than described or analyzed, but Kirstein was delighted with the outcome: "The theater is beautiful beyond anything. The fact that you gave us this beautiful fanfare makes the whole thing absolutely perfect."

—Steven Ledbetter

Igor Stravinsky
Anne Trulove's aria, from *The Rake's Progress*, Act I



Stravinsky composed his only full-length opera, The Rake's Progress, *to a libretto by W.H. Auden and Chester Kallman, between December 11, 1947, and April 7, 1951. The premiere took place as part of the biennial music festival in Venice on September 11, 1951, with the composer conducting. Fritz Reiner led the American premiere on February 14, 1953, at the Metropolitan Opera. Seiji Ozawa led complete Boston Symphony performances of* The Rake's Progress *earlier this season, on December 7, 9, and 12, 1995, with soprano Dawn Upshaw as Anne Trulove, tenor Philip Langridge as Tom Rakewell, and bass Paul Plishka as Nick Shadow. Ms. Upshaw had previously sung Anne Trulove's aria (which makes up the entire final scene of Act I) with Ozawa and the orchestra as part of a gala concert celebrating the fiftieth anniversary of the Tanglewood Music Center in July 1990 at Tanglewood. The aria is scored for two flutes, two oboes (second doubling English horn), two clarinets, two bassoons, two horns, trumpet, and strings.*

The Rake's Progress (1950) was inspired by a series of Hogarth engravings depicting the moral downfall of a libertine man-about-town in eighteenth-century London. The hints given by Hogarth were expanded into a poetic and dramatically solid libretto by W.H. Auden and Chester Kallman. Stravinsky's musical setting, formally inspired by *Don Giovanni*, is one of the last great works of his neo-Classical phase. In the first act, Tom Rakewell comes into an unexpected inheritance and leaves his sweetheart, Anne Trulove, promising to send for her as soon as he has made his fortune in the city. Months go by with no word, and Anne finally decides to take matters into her own hands.

—S.L.

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No word from Tom. Has Love no voice, can Love not keep
A Maytime vow in cities? Fades it as the rose
Cut for a rich display? Forget! But no, to weep
Is not enough. He needs my help. Love hears, Love knows,
Love answers him across the silent miles, and goes.

Quietly, night, O find him and caress,
And may thou quiet find
His heart, although it be unkind,
Nor may its beat confess,
Although I weep, it knows of loneliness.

Guide me, O moon, chastely when I depart,
And warmly be the same.
He watches without grief or shame;
It cannot be thou art
A colder moon upon a colder heart.

My father! Can I desert him and his devotion for a love who has deserted me? No, my father has strength of purpose, while Tom is weak and needs the comfort of a helping hand.

O God, protect dear Tom, support my father, and strengthen my resolve.

I go to him.
Love cannot falter.
Cannot desert;
Though it be shunned
Or be forgotten,
Though it be hurt,
If love be love
It will not alter.
Though it be shunned
Or be forgotten,
Though it be hurt,
If love be love
It will not alter.
I go to him.
Love cannot falter,
Cannot desert
A loving heart,
An ever-loving heart.

—*W.H. Auden and Chester Kallman*

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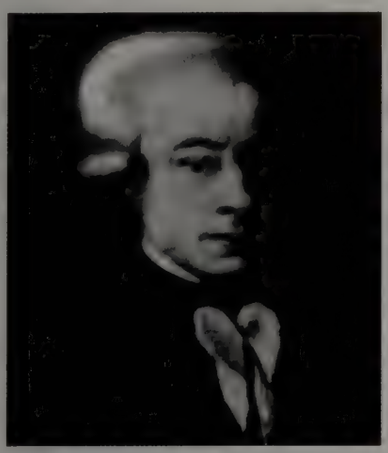
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Wolfgang Amadè Mozart
Overture to *The Impresario*, K.486



Joannes Chrisostomus Wolfgang Gottlieb Mozart, who began calling himself Wolfgango Amadeo about 1770 and Wolfgang Amadè in 1777, was born in Salzburg, Austria, on January 27, 1756, and died in Vienna on December 5, 1791. He composed Der Schauspieldirektor *(*The Impresario*) at the beginning of 1786 for a performance that February 7 in the Orangerie at Schönbrunn Palace. Seiji Ozawa led a performance of the complete work (using a spoken text by Deborah Trustman) at Tanglewood in 1977, featuring soloists Reri Grist, Elizabeth Parcells, Neil Rosenshein, and Mac Morgan. Richard Burgin led the first Boston Symphony performances of the overture by itself in October 1944, subsequent performances begin given by Erich Leinsdorf (nearly twenty years later, at Tanglewood in 1963), Eduardo Mata, Seiji Ozawa (the most recent subscription performances, in November 1979), André Previn, and Ozawa again (the most recent Tanglewood performance, in July 1987, and then later at Avery Fisher Hall in New York, in April 1988). The overture calls for two each of flutes, oboes, clarinets, and bassoons, two horns, two trumpets, timpani, and strings.*

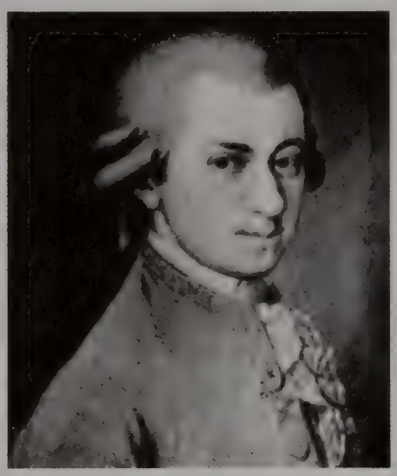
Mozart was busy composing for the theater in 1786. The main event of the year was the premiere of *The Marriage of Figaro* on May 1, but even before that he had composed and produced a *Singspiel* (a musical play with spoken dialogue) called *Der Schauspieldirektor* (*The Impresario*), commissioned by the court for entertainment during a state visit by the Governor-General of the Austrian Netherlands, who had come to Vienna with his wife, the Emperor's much-loved sister Christine Marie. The little work was performed in the Orangerie at Schönbrunn Palace on February 7 before an audience of forty-one chevaliers and a like number of ladies. The evening's entertainment included two new works, especially commissioned for the occasion: Mozart's *Singspiel* and a short Italian opera by the popular court composer Salieri.

The libretto of *The Impresario* deals with backstage theatrical life. In fact the largest part of it is completely spoken by a troupe of seven actors who, along with three singers, form the entire cast. The original performers were all popular Viennese actors of the day, and the plot was arranged so that each could appear in scenes with which they had recently had some success. This aspect of the show is meaningless to a modern audience, so modern performances invariably rewrite the script, cut most of the dialogue, and concentrate on Mozart's music. The musical part of the story deals with the rivalry of two prima donnas, Mme. Silberklang ("Silvertone") and Mme. Herz ("Heart"), who are being wooed for principal positions in the impresario's troupe, but who argue as to which of them will be the "first lady" (*prima donna*)—a real-life situation with which Mozart was, no doubt, all too familiar.

As was common at the time, the overture is an independent movement with no inherent musical connection to what follows, serving simply as a signal to the audience that the show was about to start. In fact, given the slenderness of the plot, the overture is surprisingly rich in material. But we should also remember that in the Orangerie the overture also served as the opening number of the entire festive evening. Its emotional richness goes far beyond the purpose immediately at hand; we are, in fact, in the world of large, complex, and ambiguous emotions that Mozart was composing simultaneously for *The Marriage of Figaro*. Thus it is no accident that the overture to *The Impresario* should have become a popular concert piece.

—S.L.

Wolfgang Amadè Mozart
Concert aria, "Misera, dove son!...Ah! Non son io che parlo," K.369



Mozart composed the recitative and aria Misera, dove son!...Ah! Non son io che parlo *in Munich on March 8, 1781, for Countess Josepha Paumgarten, who presumably sang the work not long after. The first documented performance, though, was by a tenor, Valentin Adamberger, in Vienna on March 23, 1783. The text comes from Pietro Metastasio's libretto to "Ezio." These are the first performances by the Boston Symphony Orchestra. In addition to the solo soprano, the score calls for two each of flutes and horns, plus strings.*

During the last months of 1780 and the beginning of 1781, Mozart was in Munich, putting the finishing touches on and producing his greatest *opera seria*, *Idomeneo*. The inevitable frenzy of the rehearsals for the opera's premiere left him with little time to do much else, though before he left the city he did compose the popular Quartet in F for oboe and strings, a few songs, and this elaborate scene for soprano, written for the widowed Countess Paumgarten (whose name Mozart always wrote with a B), whose acquaintance he had made soon after his arrival in Munich. As he wrote to his father on November 13, 1780:

> Cannabich [a Munich composer] and I lunched yesterday with Countess Baumgarten, née Lerchenfeld. My friend is positively worshipped by her family and now I am too. It is the best and most useful house for me here, for owing to their kindness all has gone well with me and, God willing, will continue to do so.

In the letter there follows an odd passage of near nonsense, rather ribald in tone, with occasional individual letters underlined. Mozart expected his father to read those letters as a single word—"favorite"—and understand, without his having to say so in so many words, that Countess Paumgarten was the mistress of the Prince-Elector. Leopold replied that his son was very wise to ingratiate himself to the Countess; her good will would go a long way to winning the favor of the prince.

It goes without saying, then, that when such a woman, particularly when graced with musical talent, requests a composition from Mozart, he would exert himself to satisfy her musical requirements fully. As was usually done in such circumstances, Mozart chose a dramatic scene from a then-familiar opera libretto, one that would give the singer every opportunity to express both melting lyricism and passionate energy. The plot of the opera *Ezio*, based very loosely on historical personages of the fifth century, revolves around the Emperor Valentinian III, who is envious of the honors accorded his general Aetius (Ezio in Italian), who has won a victory over Attila the Hun. Both the emperor and the general love Fulvia, the daughter of an imperial counselor, and she returns the latter's love. By the last act of the opera, Ezio has been imprisoned on charges of treason trumped up by Fulvia's father, and Fulvia learns that he has been executed (though this turns out to have been untrue). The aria that Mozart composed for Countess Paumgarten expresses Fulvia's reaction to the news of her beloved's presumed death and her father's treachery. She now feels responsible for what has happened, and wishes only for her own destruction. The recitative quickly limns the dramatic setting; then Mozart begins the aria with a slow movement (Andante sostenuto), in which Fulvia expresses her sense of confusion, of having acted while temporarily deranged. Her delirium explodes in a vigorous Allegro in which she calls for a thunderbolt from heaven to destroy her.

—S.L.

MOZART Concert aria, "Misera, dove son!... Ah! Non son io che parlo," K.369

RECITATIVE

Misera, dove son! L'aure del Tebro son queste ch'io respiro? Per le strade m'aggiro di Tebe e d'Argo?	Wretched me, where am I? Are these the breezes of the Tiber that I breathe? Do I wander the streets of Thebes or Argus?
O dalle greche sponde, di tragedie feconde, le domestiche furie vennero a questi lidi, della prole di Cadmo, e degli Atridi?	Or from Greek shores, laden with tragedies, have the resident furies come to these shores from the line of Cadmus and the Atreides?
Là, d'un monarca ingiusto l'ingrata crudeltà m'empie d'orrore; d'un padre traditore qua la colpa m'agghiaccia; e lo sposo innocente ho sempre in faccia. Oh immagini funeste! Oh memorie! Oh martiro! Ed io parlo infelice, ed io respiro? Ah no!...	There, an unjust monarch's ungrateful cruelty fills me with horror; a traitorous father's guilt here turns me to ice, and my innocent spouse is always before my eyes. Oh funereal images! Oh, memories! Oh, torment! And I, wretch that I am, still speak? And I still breathe? Ah, no!

ARIA

Andante sostenuto

Ah! Non son io che parlo, è il barbaro dolore che mi divide il core, che delirar mi fa.	Ah, it is not I who speak, it is the barbarous sorrow that divides my heart, that makes me rave deliriously.

Allegro

Non cura il ciel tiranno l'affanno in cui mi vedo; Un fulmine gli chiedo, E un fulmine non ha.	Tyrannous heaven does not heed the trouble in which I see myself; I ask for a thunderbolt, but it has none.
—Pietro Metastasio	*—translation by S.L.*



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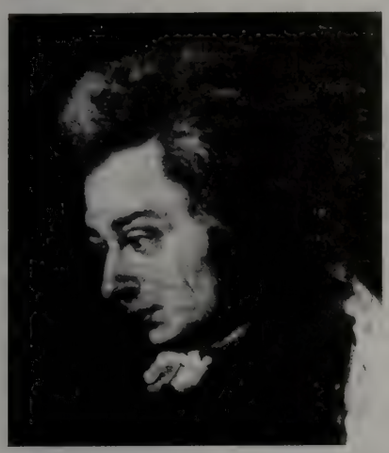
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Wolfgang Amadè Mozart
Motet, *Ave verum corpus*, K.618



Mozart completed the motet Ave verum corpus *on June 17, 1791. It was probably first performed at the choir school of Anton Stoll in Baden, just outside Vienna, on the feast of Corpus Christi in 1791. G. Wallace Woodworth conducted the first Boston Symphony performances in March 1956, with the Radcliffe Choral Society and Harvard Glee Club. The orchestra's first Tanglewood performance followed in July 1957 with conductor Hugh Ross and the Festival Chorus, subsequent performances being given by Erich Leinsdorf with the Tanglewood Choir, Seiji Ozawa with choruses from Harvard and Radcliffe (at the start of the 1974-75 season, in memory of BSO Trustees Henry Bromfield Cabot and Edward Augustine Taft), Peter Maag with the Tanglewood Festival Chorus, John Oliver, conductor (the most recent subscription performances, in March 1975), and Ozawa with the Tanglewood Festival Chorus (the most recent Tanglewood performance, in July 1995). The score calls for four-part mixed chorus, strings, and organ.*

Ave verum corpus is one of those rare and astonishing works of utter simplicity and consummate mastery. For all the best reasons it is one of Mozart's most frequently performed compositions; it is not beyond the capacity of even the smallest school chorus or church choir, yet in its forty-six measures it achieves an intensity of expression rarely found even in works lasting an hour or more, and a perfection of shape almost unmatched. The great Mozart scholar Alfred Einstein wrote about the general problem of style in the church music of Mozart's day—the fact that, owing to tradition and the survival of older practices in the liturgy, old and new musical types were often slapped together without regard for sense or musical sensibility, simply because it was "traditional" to have a fugue here or a change of texture there. Every classical composer, including Haydn and Mozart, had to contend with this situation and find his own solution. But in *Ave verum corpus*, said Einstein, "ecclesiastical and personal elements flow together. The problem of style is solved." The work is shaped in four phrases, each growing progressively in harmonic intensity and the last becoming ever so lightly contrapuntal in building to the climactic word of the text ("*mortis*"), then gently dying away.

—S.L.

MOZART Motet, "Ave verum corpus," K.618

Ave, verum corpus, natum
de Maria virgine:
Vere passum, immolatum
in cruce pro homine;

Hail, true flesh, born
of the Virgin Mary:
who hath truly suffered,
broken on the cross for man;

Cujus latus perforatum
unda fluxit et sanguine.
Esto nobis praegustatum
in mortis examine.

from Whose pierced side
flowed water and blood.
Be for us a foretaste
of the trial of death.

Wolfgang Amadè Mozart
"Laudate Dominum," from *Vesperae solennes de confessore*, K.339



Mozart composed his Solemn Vespers of the Confessor *in Salzburg in 1780, but we know nothing of the impetus for the work or the circumstances of its first performance. Peter Maag conducted the Boston Symphony Orchestra in the complete* Solemn Vespers *in March 1975, with Carole Farley, Mary Davenport, Paul Sperry, Ara Berberian, and the Tanglewood Festival Chorus, John Oliver, conductor; these were the orchestra's only previous performances of any music from this score. The most famous movement, "Laudate Dominum," calls for soprano solo, four-part mixed chorus, bassoon ad lib., first and second violins, and a bass line including cellos, double basses, and organ continuo.*

Next to the Mass itself, the Vesper service has attracted the attention of composers more than any other part of the Roman Catholic liturgy. Almost all of the other parts of the Divine Office as performed in monastic establishments remained simple in their musical requirements, most often nothing more than plainchant. But the Vespers service was also performed in churches to which non-monastic congregants had access, and, as the major elements of church music became more operatic (in the seventeenth century) and then more symphonic (in the late eighteenth century), the music of public worship services grew in complexity, and this development affected the Vesper service as well as the Mass.

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As the name implies (Latin "*vesper*," "evening"), Vespers is normally sung at twilight, about the time of the lighting of lamps indoors. In general the service consists of the antiphon *Deus in adiutorium intende* ("Lord, make haste to help me") followed by a series of four or five Psalms, closing with a singing of the Magnificat. Over the course of the church year, the selection of Psalms would change, and the elaboration of the music would vary greatly from a simple service sung with nothing but chant to services with soloists, chorus, and orchestra. We would expect a particularly rich musical service to have been created for some special event, and this is probably the case with regard to the Vespers of K.339, but in fact we have no information whatsoever—either on the manuscript itself or in the journals of Mozart's friends and family—about the reason for this particular quite lavish score. The scoring of the work and its compactness both make it clear that it was written for the Cathedral of Salzburg, but the designation "Vespers of the Confessor" on the manuscript is in a hand other than Mozart's. (Both of Mozart's Vespers settings—the so-called "Vespers for Sunday" [*Vesperae de Dominica*, K.321] and the present work bear titles in a foreign hand that are not strictly accurate liturgically, which has confused study of their purpose.) Even after Mozart left Salzburg for good in 1781, he still retained a justifiable pride in these works, and in March 1783 he wrote to his father asking him to send both Vespers scores to him in Vienna, so that he might show them to Baron Gottfried van Swieten, who had begun to interest him in the music of Bach and Handel.

"Laudate Dominum" is the fourth and last of the Psalms in the *Vesperae solennes de confessore*, and it has long been one of Mozart's most familiar and beloved musical ideas. The soprano's flowing Italianate melody offers a wondrously tranquil and serene song of praise, after which the chorus echoes the same music for the Doxology.

—S.L.

MOZART "Laudate Dominum," from Vesperae Solennes de Confessore, K.339

Soprano:

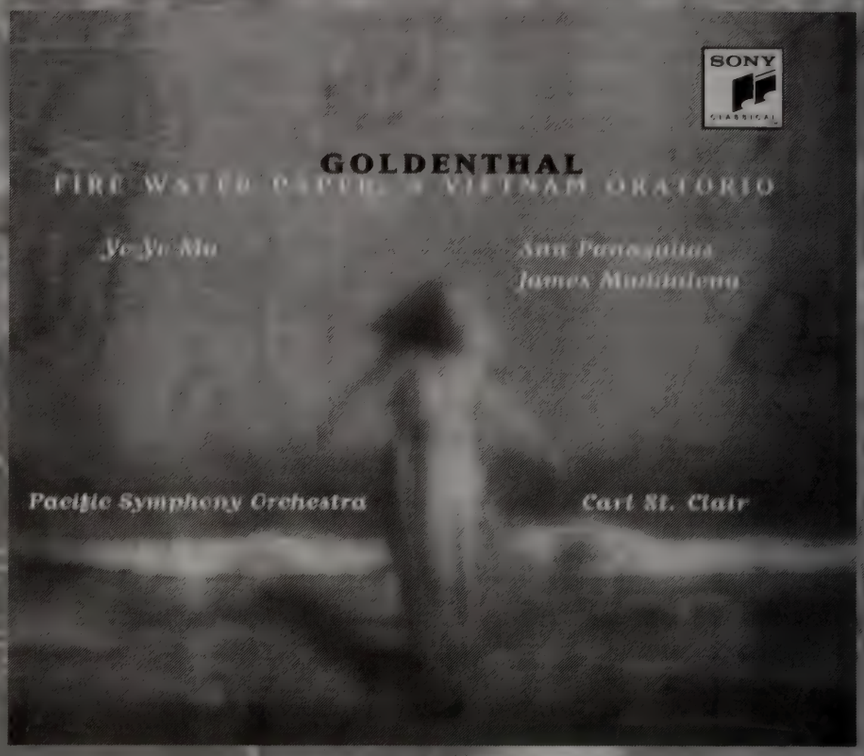
Laudate Dominum omnes gentes:	O praise the Lord, all ye nations:
laudate eum omnes populi.	praise Him, all ye people.
Quonium confirmata est super nos misericordias ejus;	For His mercy is confirmed upon us:
et veritas Domini manet in aeternum.	and the truth of the Lord remaineth forever.

—Psalm 116 (Vulgate)

Chorus:

Gloria Patri, et Filio, et Spiritui Sancto,	Glory be to the Father, and to the Son, and to the Holy Ghost.
Sicut erat in principio, et nunc, et semper,	As it was in the beginning, is now, and ever shall be,
et in saecula saeculorum. Amen.	World without end. Amen.

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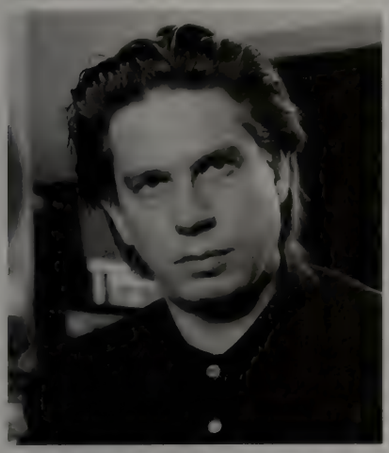
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Elliot Goldenthal
Fire Water Paper: A Vietnam Oratorio



Elliot Goldenthal was born in Brooklyn, New York, on May 2, 1954, and now lives in New York City. He composed Fire Water Paper: A Vietnam Oratorio *in 1994-95. The work was commissioned by the Pacific Symphony Orchestra, Carl St. Clair, music director, and had its premiere with that orchestra and conductor on April 26, 1995, in Orange County, California, on the occasion of the 20th anniversary of the formal conclusion of the Vietnam War. It was recorded by the Pacific Symphony Orchestra for Sony Classical and released on compact disc in March 1996. The original performers also included soprano Ann Panagulias, baritone James Maddalena, and the Pacific Chorale, John Alexander, director, augmented by the Pacific Chorale Children's Chorus, Lori Loftus, director, and the Ngan-Khoi Vietnamese Children's Chorus, Bichlien Nguyen, director. The text of the work was assembled by the composer from a wide range of literary, liturgical, and political sources, as described below. The present performances constitute the east coast premiere of* Fire Water Paper *and will be followed by performances at Carnegie Hall on April 10 and 11, and at the Kennedy Center in Washington, D.C., on April 13, with the same performing forces as in Boston except that The New York Concert Singers: Project Youth Chorus, Judith Clurman, conductor, will replace PALS as the children's chorus. The score calls for soprano and baritone soloists, mixed chorus, children's chorus, solo cello, and a large orchestra consisting of three flutes (the first two doubling bamboo flutes, third doubling alto flute), three oboes (third doubling English horn), three clarinets (third doubling bass clarinet), tenor saxophone, three bassoons (third doubling contrabassoon), eight horns, three trumpets, three trombones and tuba, timpani, elaborate percussion parts for three players (I: marimba, medium tam-tam, hand bells, vibraphone, rattan bundle sticks [struck on the edges of various drums or on hubcaps], cymbals; II: bass drum, pitched nipple gongs, glockenspiel, marimba, hand bells, chimes, small and large tam-tams, anvil, vibraphone; III: bass drum, temple bowls, tambourine, brake drum, large tam-tam), harp, piano, and strings.*

Even before January 1, 1961—the date from which official counts of Americans lost in the Vietnam War are kept—the United States had taken an active, if still largely background, role in Southeast Asia. In 1954 Vietnam had ended a long period of French colonization, but at the price of a divided country, as established by the Geneva Convention, with the promise of free elections and unification to follow. But when it became clear that Ho Chi Minh, widely regarded in both parts of the country as a patriotic national hero, would easily win such an election, the United States and other Western countries went on record as opposing the election of an avowed Communist. Within months war broke out between North and South Vietnam. Throughout the Eisenhower and Kennedy administrations, the United States more and more explicitly sided with the Republic of South Vietnam, first sending military advisors and trainers and, after the Tonkin Gulf incident in August 1964, military forces that eventually numbered 8.7 million, with more than a half-million actually deployed in the country at the peak of the war in 1969. Between 1964 and 1973, the war in Vietnam divided the United States as no issue since the Civil War, divided it by age, by class, by race, by political stance. On one side, the proponents of the "domino theory" insisted that, if South Vietnam were allowed to fall to a Communist power, the rest of Southeast Asia would inevitably follow. The other side maintained that the struggle within Vietnam was essentially an internal civil war until the major powers made it a pawn in their own worldwide rivalry for political and economic position. Either way, tens of thousands of people—



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Vietnamese, Americans, and others, soldiers and civilians—died or had their lives shattered by their experiences in Vietnam. A ceasefire on January 27, 1973, marked the first drawn-out stage of the end of the war. Only after lengthy and tortuous argument at the Paris peace conference did the war finally reach its formal close on April 30, 1975. And even thereafter its effects remained in the forefront of American life as veterans struggled to rebuild the lives that had been so painfully interrupted and as thousands of Vietnamese refugees sought and found a place to live in a culture unimaginably different from the one they had left.

Carl St. Clair, music director of the Pacific Symphony Orchestra in California, was moved to commission a work like the "Vietnam Oratorio" after reading an article in which columnist Art Buchwald commented that the Vietnam Veterans Memorial in the nation's capital was "crying out for music." Orange County seemed to him a particularly suitable place to produce such a work because the region is home to both thousands of veterans of the war and to the largest population of Vietnamese anywhere in the world outside of Vietnam. St. Clair's choice of composer fell on Elliot Goldenthal, whose background in composing for the theater, film, and concert hall seemed to offer the right mixture of talents and experience for a work that would ideally draw together many threads of that increasingly distant conflict and perhaps offer a measure of reconciliation to those who still live daily with its consequences.

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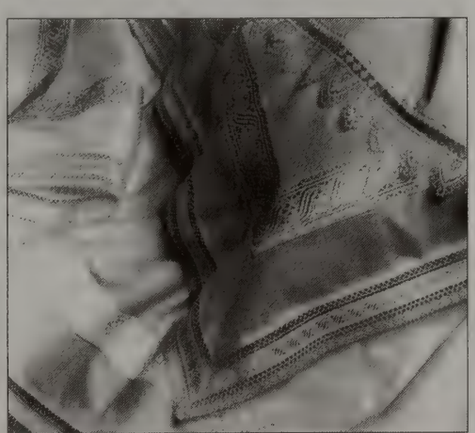
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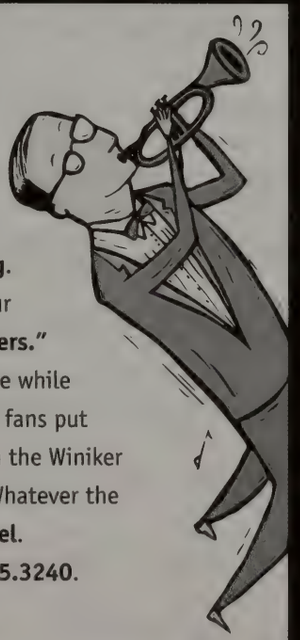
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A native Brooklynite, Goldenthal began to compose early. When he was seventeen years old he attended the Indian Hill Music Camp, a few miles from Tanglewood; this gave him his first opportunity to meet Aaron Copland. Some years later, Leonard Bernstein, who knew Goldenthal's music-theater work, re-introduced him to Copland, and this began a period of informal study with the Grand Old Man of American music. Goldenthal's principal composition teacher was John Corigliano, with whom he studied at the Manhattan School of Music "every Wednesday for seven years," he recalls; he took both bachelor's and master's degrees in composition there under Corigliano's direction.

Since that time Goldenthal has been a very busy composer in a wide range of musical genres. A very large part of his compositional activity is devoted to the theater. Indeed, theatergoing Bostonians are most likely to have encountered his music previously in one of his many collaborations with director Julie Taymor—the brilliantly colorful and imaginative Gozzi fairy tale *The King Stag*, produced with sensational success at the American Repertory Theater in the 1980s. He followed that up at ART with the music for another Gozzi fantasy, *The Serpent Woman,* not a Taymor collaboration. Just last month a third work in that vein, *The Green Bird*, again directed by Taymor, opened in New York. All in all he has created scores for eleven theatrical productions

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with Taymor.

Another of Goldenthal's collaborations with Julie Taymor, the 1988 off-Broadway production *Juan Darien—a Carnival Mass*, which Goldenthal has called "my best work, my most significant work," earned Obies for both composer and director; it has been taken around the world with productions in many countries. In 1990 the magazine *Opera News* ranked it as the "most performed opera of 1990" (second place was taken by *La bohème*!). *Juan Darien* is worth highlighting here not only for its evident popularity with audiences, but also because it shows conceptual links with *Fire Water Paper*. Both works mix texts in several languages from various sources, including liturgical Latin, though for different expressive purposes. And, in any case, *Juan Darien* was conceived as a theatrical work, though the composer finds it difficult to know exactly what to call it, referring to it at one moment as a "passion play" and another as a "cantata." Though the singers were often singing liturgical Latin, Goldenthal has said that "in a Kurt Weillian way, I wanted the singers to sound as if they came from the streets of central America, and not from the church." A similar mixture of texts and of voices, partly of "real" people, partly of imaginary or historical figures, shapes *Fire Water Paper*, which was conceived as a concert piece, but with evident theatrical overtones.

One other theatrical work of Goldenthal's was seen by many Bostonians; this was billed as a musical ("I *hate* that word," he says, complaining that these days it smacks only of Broadway commercialism, "Call it an operetta") and produced at the Castle Hill Festival. Based on a ribald and very funny anonymous novel written shortly after the American Revolution, *The Adventures of Jonathan Corncob, Loyal American Refugee*, the piece was entitled *Liberty's Taken*, and dealt in musical comedy terms with two characters, a man and a woman, the one seeking freedom through hedonism, the other through self-denial. More recently Goldenthal's musical version of Thomas Mann's novella *The Transposed Heads* has been performed at the Lincoln Center Theater and the American Music Theater Festival in Philadelphia. He has also written incidental scores for many Shakespeare plays.

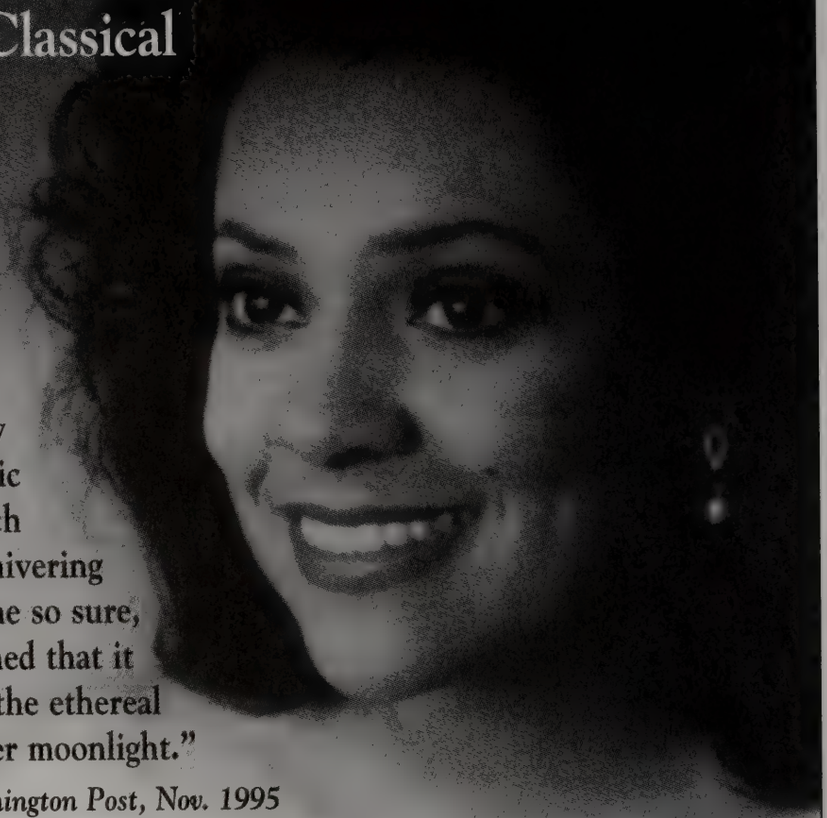
But it must go almost without saying that the music heard by the largest number of people (though few will have paid much attention to the composer's name) is the music he has composed for the films, including *Drugstore Cowboy*, *Alien 3*, *Demolition Man*, *Batman Forever*, and the current *Heat*. Goldenthal was nominated for a Golden Globe award and an Oscar for *Interview with the Vampire*, a score that he said "has a lot of scope to it." He is particularly pleased with the scores he has written for two forthcoming films, one based on the life of the first Irish terrorist, the other a film biography about the quirky and interesting British composer Peter Warlock (1894-1930), for which he produced transcriptions of some of Warlock's music in addition to creating his own original score. This presented an interesting challenge "because I had to transcribe his music and make it cinematic, but I also had to compose in a 1920s Englishy style, slightly pre-Britten, post-Delius."

As all of this indicates, many of Goldenthal's compositions hitherto have been in some sense theatrically conceived, whether for celluloid or live theater. He has, however, composed a fair number of concert works, too, some of them on impressive commissions, including one from ASCAP in 1988 to compose a work for Leonard Bernstein's seventieth birthday (the result, *Shadow Play Scherzo*, was premiered by the Brooklyn Philharmonic in Town Hall), and the same year his *Pastime Variations*, composed in honor of the seventy-fifth anniversary of Ebbets Field, was given at the Brooklyn Academy of Music. He has just completed a double concerto for trumpet and piano, to be performed by Wynton Marsalis and Yefim Bronfman under the direction of Esa-Pekka Salonen.

At first glance, from a bare description of *Fire Water Paper* as a work that combines liturgical texts with other literary texts in the vernacular, the obvious reaction is that

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the composer has taken a cue from Britten's *War Requiem*, which was also designed to express the reconciliation of former antagonists. But there are striking differences between the two works, and at least as much of the shaping force came from Goldenthal's previous experience with *Juan Darien*. Like that earlier score, *Fire Water Paper* has an implied dramatic thrust that was never part of Britten's composition (however intense and dramatic the music). The *War Requiem* is a liturgical act with commentary, a Mass for the Dead that becomes dedicated to the dead of all wars everywhere and laments the folly of war. *Fire Water Paper* outlines a specific historical tragedy by means of dramatic vignettes, unstaged but nonetheless essentially chronological and rooted in a specific time and place, even though the textual commentary (whether drawn from the traditions of Buddhism, Roman Catholicism, classical Latinity, or some other source) serves to universalize the particulars.

The three words of the title of *Fire Water Paper* reflect the three sections into which the oratorio is divided, each symbolized by one of the three words, which becomes a central metaphor for the section. The choice of texts and the languages in which they are sung also reflects Vietnam's predominant religions—Buddhism and Roman Catholicism—and, at a later stage in the piece, the participation of the United States in the war.

The opening movement, *Offertorium*, is based on the idea of self-sacrifice, as symbolized by the fire of self-immolation, which becomes transmuted into the destructive fire of napalm. At first fire is seen as a cleansing and refining force. Following a brief introductory recitative by the solo cello (which provides a plangent instrumental voice that frequently appears in duet with the soloists throughout the oratorio), an offstage female chorus sings the words of an eleventh-century Buddhist poem:

> *The jade fired on the mountain retains its warm color.*
> *The lotus burned in the furnace does not wither.*

In a slow tempo and measured tones, the soprano sings the words of a statement made

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by Nyaht Chi Mai, a Catholic Vietnamese social worker, on May 16, 1967, before she set herself on fire, surrounded by pictures of the Virgin Mary and Quan Yin, the Buddhist God of Mercy. Her words appear intertwined with the women's voices in the chorus singing fragments of the Offertorium from the Requiem Mass; she murmurs the words like a litany as the marimba, harp, and piano suggest the rising flames that culminate in her final words: "to bring peace to Vietnam." The women's voices—solo and chorus—close the scene with a serene passage setting part of the *Stabat Mater*, a canticle that expresses the believer's willingness to share the grief of the Virgin Mother at the foot of the Cross.

An extended cadenza for the solo cello and an orchestral passage of growing rhythmic intensity (in which the horns blow air without creating pitches) bring in the children's chorus and a spoken chant in Vietnamese. The baritone soloist enters intoning a poem, *You and I are Disappearing*, by Yusef Komunyakaa (a Vietnam veteran and winner of the 1964 Pulitzer Prize for poetry), describing the sight of a young woman's body burning in the Vietnam hills. Now fire has become solely an element of terror, death, and destruction. Baritone and solo cello intertwine in passionate expression of the tormented scene.

The chorus closes the movement with another passage from the *Stabat Mater*, another reference to "burning," but one that takes on an ironic quality in this context: "Make my heart to burn with the love of Christ, that I may please him." It builds to the most forceful outburst of the full ensemble at the statement of the words "Stabat Mater dolorosa," then settles back to a gentle, almost Mahleresque, close expressing shared grief.



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The second movement is a giant scherzo, by turns lumbering and violent, subtitled "*giang co*," the Vietnamese words for "tug-of-war." This movement represents the actual combat of the war and the terror of the civilians (who cry out the words of the opening section of the Mass in both French and the original Greek text). It also suggests the tragic universality of the experience of war in human history, with passages about war from classical Latin authors (Virgil, Tacitus, Cicero, Vitellius, and Horace) and French writers of the period of the wars of religion, which were as utterly unyielding as our modern wars of political economics. Finally, as an explicit symbol of American participation in the war, the text includes passages—lists of code names for military operations—gleaned from the Pentagon Papers. The central image of the movement, then, whether from classical literature or modern military planning documents, is "paper."

The scherzo begins with a galumphing Presto in 3/4 time that eventually builds to a complex pattern of overlapping rhythms in a steady eighth-note motion projecting different (and conflicting) metrical patterns simultaneously. The chorus intones rhythmically the opening words of the Mass in French, then repeats them in long drawn-out lines in Greek with a melodic figure that is central to this movement.

A children's chorus both speaks (in rhythm) and sings a mocking Vietnamese text in the form of a traditional folk-poetry called *Ca-Dao*. Hearing these words in the voices of children heightens the irony of the movement, with the children (in the composer's view) serving as puppeteers controlling the conflict.

The relentless driving eighth-note rhythm with the various levels of metrical activity continues, with driving sonorities and at high volume, as the chorus intones the Latin texts of the classical authors on war, and its effect on law and society, in complex rhythms against the pulsing beat. With only a brief respite (for the singing of the French Renaissance lines), the chorus men rhythmically iterate the list of "operation" names invented by the Pentagon for the conduct of the war—now nothing more than words on paper in the face of the musical onslaught. For a brief moment the soprano and baritone solo join in a plea for light to break out, rather than the fire that has so far followed smoke. They are overwhelmed by more military "operations" until, in the famously chilling words of Tacitus, "they make a wasteland and call it peace." The movement closes with a return to the choral passage from the Offertory of the Requiem, and a murmured unaccompanied choral prayer for the souls that were lost in the conflict.

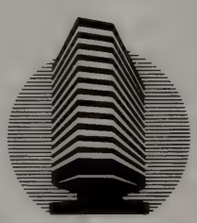
The final section of the oratorio, *Hymn*, expresses the symbol of water—both in the metaphorical Biblical passage from the prophet Jeremiah as a source of consolation and refreshment after agonizing torment, and in the actual physical sense of the waters that served as a path of escape for the boat people who left Vietnam at the end of the war. It is a hymn of recovery and reconciliation, sung first in welcome relief (in Jeremiah's extraordinarily apposite words) of the "vast company" that can finally "come home, weeping as they come." The center of the movement is a narrative, told by the two soloists, from Yusef Komunyakaa's 1988 poem *Boat People*, which recounts the tension and fear, as well as the powerful grip of hope, that led thousands of people to risk their lives to try to escape from Vietnam. Jeremiah's words return as the hymn rounds out the movement, and with a final quiet prayer for the departed, the oratorio comes to a hushed close.

—S.L.

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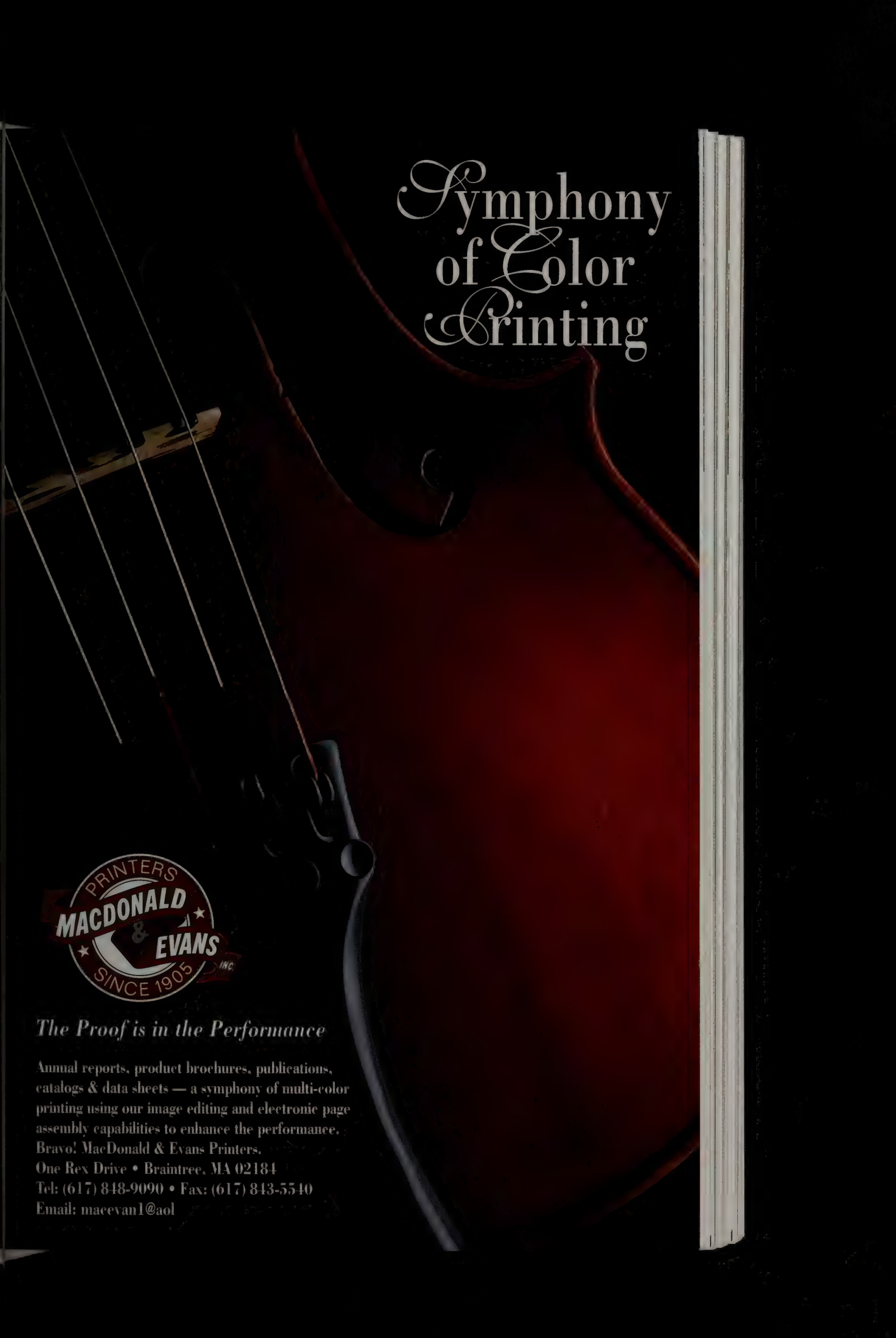
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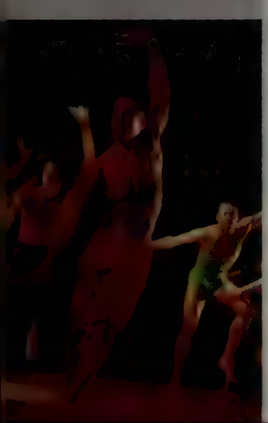


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Stravinsky is without any doubt the best-documented composer of the twentieth century. Eric Walter White has produced a catalogue of Stravinsky's output with analyses of every work, prefaced by a short biography, in *Stravinsky: The Composer and his Works* (University of California). The most convenient brief survey of his life and works is White's Stravinsky article in The New Grove (with a work-list by Jeremy Noble); this has been reprinted in *The New Grove Modern Masters: Bartók, Hindemith, Stravinsky* (Norton paperback). Probably the best one-volume study of Stravinsky's work yet to appear is Stephen Walsh's *The Music of Stravinsky* (Oxford paperback). The short volume by Francis Routh in the Master Musicians series is informative (Littlefield paperback), though it suffers from the standardized format of the series, which deals with the works by genre in individual chapters—less useful in this case, since Stravinsky's development often involved work on several different types of music in close proximity. The large-scale (and large-format) volume *Stravinsky in Pictures and Documents* (Simon and Schuster) by Vera Stravinsky and Robert Craft is indispensable, incomplete, undigested, fascinating—a cornucopia of material, confusingly organized, but with a wealth of detail about some subjects while skimming over others. (It does, however, provide a rich lode of materials relating to *The Rake's Progress*, including extracts from Craft's own diaries recounting his first months in the Stravinsky household.) Primary source material can also be found in the three volumes of Stravinsky letters, edited by Robert Craft (Knopf). These tell more about Stravinsky the businessman than Stravinsky the artist, but they are filled with fascinating things nonetheless. Although it will not be issued until later this year, the most eagerly awaited Stravinsky study is a two-volume work by Richard Taruskin which traces the Russian roots of Stravinsky's music with an extraordinary richness of detail in all the works up to *Mavra*—which is to say, roughly the first fifteen years of his long career.

There are no current recordings of the *Fanfare for a New Theatre*. There are two current complete recordings of *The Rake's Progress*. Stravinsky's second recorded account (the first is long out of print), made in London in 1964, but using principals from an American production, is vivid and well characterized, with Alexander Young as Tom, Judith Raskin as Anne, John Reardon as Shadow, and Regina Sarfaty as a marvelous Baba (Sony). The newest recording, conducted by Robert Craft, evokes less personality from the orchestra (Orchestra of St. Luke's) than Stravinsky does with his ensembles,

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but the singers are alert and fine, particularly the touching portrayal of Anne by Jayne West. Jon Garrison is Tom, John Cheek the Shadow, and Wendy White the Baba (MusicMasters). Dawn Upshaw's performance of Anne's aria is a highlight of her wonderful Elektra/Nonesuch recital album that also includes music by Samuel Barber, John Harbison, and Gian Carlo Menotti.

The newest Mozart biography is something different: Maynard Solomon's *Mozart: A Life* (Harper Collins) follows his highly regarded *Beethoven* in taking an entirely fresh look at a thrice-familiar master, questioning received opinions, analyzing sources often overlooked, and, in particular, bringing a perceptive pscyhological analysis to bear on the vital question of Mozart and his father. Psychobiography often runs the risk of veering into sheer invention, but Solomon employs the form as well as it has ever been used, and no account of Mozart from now on will be able to avoid the issues it raises, though not everyone will want to follow him in laying many of Mozart's problems so strongly at the door of his father Leopold. Stanley Sadie's fine Mozart article in The New Grove has been published separately by Norton (available in paperback); Sadie is also the author of *Mozart* (Grossman, also paperback), a convenient brief life-and-works survey with nice pictures. Alfred Einstein's classic *Mozart: The Man, the Music* is still worth knowing (Oxford paperback). In many respects the most informative biography of Mozart —though it covers only the last ten years of his life—is Volkmar Braunbehrens' *Mozart in Vienna, 1781-1791* (Harper Perennial paperback), which convincingly lays to rest many myths about the composer while sketching far more effectively than previous writers the milieu in which he worked. H.C. Robbins Landon has also covered the same ground in several volumes devoted to Mozart in Vienna, to his final year, and to Vienna itself during the time Mozart was there. *The Mozart Compendium: A Guide to Mozart's Life and Music*, edited by H.C. Robbins Landon (Schirmer Books), is a first-rate single-volume reference work for the Mozart lover, filled with an extraordinary range of information, including things it might never have occurred to you to look up,

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but which you'll be delighted to know. A distinguished roster of specialists writes about the historical background of Mozart's life, the musical world in which Mozart lived, his social milieu and personality, his opinions on everything from religion and reading matter to sex and other composers. In addition, there are entries for all of Mozart's works with basic information regarding their composition, performance, publication, location of manuscripts, and special features (such as nicknames or borrowed tunes). Finally, a discussion of the reception of Mozart's music, performance practices, myths and legends about Mozart, Mozart in literature, and an evaluation of the biographies, analytical studies, and editions of Mozart's music caps a remarkable book. The concept of the book proved so successful—detailed and scholarly for the specialist, wide-ranging, yet accessible for the general music-lover—that the same model has been followed for similar volumes devoted to Beethoven and Wagner.

A fine complete performance of *Der Schauspieldirektor* (without dialogue) featuring Arleen Augér and Reri Grist with Karl Böhm conducting the Dresden State Orchestra appears as "filler" for Böhm's recording of *The Magic Flute* (Deutsche Grammophon, three discs). The best available recording of the whole work (again without dialogue) on a single CD is one of the last recordings of Sir John Pritchard, a distinguished Mozartean, with the Vienna Philharmonic, with Kiri Te Kanawa and Edita Gruberova as the contending ladies (London, filled out with a selection of concert arias). For the overture alone, Sir Neville Marriner includes it in a program of nine Mozart overtures (those for the five most familiar Mozart operas, plus *Lucio Silla*, *Idomeneo*, *The Impresario*, and *La clemenza di Tito*), with the Academy of St. Martin in the Fields (Angel).

Kathleen Battle has recorded *Misera, dove son!* as part of a program of Mozart arias with André Previn and the London Philharmonic (Angel, with other concert arias and *Exsultate jubilate*). Other recordings of this rarely-heard aria feature Edita Gruberova and the Chamber Orchestra of Europe conducted by Nikolaus Harnoncourt (Teldec, with seven other concert arias) and Edith Mathis in the multi-volume complete works of Mozart issued in conjunction with the Mozart bicentennial in 1991 (Philips, in Volume 23, eight compact discs).

Sir Colin Davis's recording of *Ave verum corpus* with the London Symphony Orchestra and Chorus is part of a distinguished recording of Mozart sacred music that includes the powerful Kyrie in D, *Exsultate jubilate*, and the *Vesperae solennes de confessore*, K.339 (Philips). For a performance on period instruments, *Ave verum corpus* and the foregoing Vespers, K.339, share a disc with Stephen Cleobury conducting the Hilliard Ensemble, the King's College Choir, and the Cambridge Classical Players, to which is added also the *Vesperae de dominica*, K.321 (Angel).

Elliot Goldenthal's *Fire Water Paper* is available on a Sony Classical compact disc as recorded by the forces of the original performance—Carl St. Clair conducting the Pacific Symphony Orchestra with soprano Ann Panagulias, baritone James Maddalena, the Pacific Chorale, John Alexander, director, the Pacific Chorale Children's Chorus, Lori Loftus, director, and the Ngan-Khoi Vietnamese Children's Chorus, Bichlien Nguyen, director—with the addition of cellist Yo-Yo Ma.

—S.L.

ELLIOT GOLDENTHAL

FIRE WATER PAPER

A Vietnam Oratorio

I. OFFERTORIUM

Chorus Women

(From *Lotus in a Sea of Fire* by Ngo An,
Vietnamese Zen monk, 11th century A.D.)

Ngoc phan son thuong sac thuong nhuân,
Liên phat lô trung thap vi can.

The jade fired on the mountain retains its warm color,
The lotus bloomed in the furnace, does not wither.

Solo Soprano

(From *My Intention* by Nyaht Chi Mai, 1967)

I wish to use my body as a torch
To dissipate the darkness
To waken love among men
And to bring peace to Viet Nam.

Chorus of Women and Solo Soprano

(from the *Offertorium* of the Requiem Mass of the Roman Catholic Church)

...laudis offerimus Domine:
tu suscipe pro animabus illus,

quarum hodie memoriam facimus:
fac eas, Domine,
de morte transire ad vitam...

...to thee, Lord, we offer;
do Thou receive them on behalf of these souls
whom we commemorate today:
allow them, Lord,
to pass from death to life...

Solo Soprano

(from the *Offertorium*)

Quam olim Abrahae promisisti,
et semini eius...

Which Thou once promised to Abraham
and to his seed...

Chorus Women

(from the *Offertorium*)

...laudis offerimus...
Domine Jesu Christe, Rex gloriae,
libera animas fidelium defunctorum...

...sed signifer sanctus Michael

repraesentet eas in lucem sanctam...

...praises we offer...
Lord Jesus Christ, King of Glory,
deliver the souls of all the faithful departed...
...but let the holy standard-bearer Michael
lead them into the holy light...

Chorus Women

(from the *Stabat Mater*, the prayer of the Virgin Mary
of the Roman Catholic Church)

Sancta Mater, istud agas,
crucifixi fige plagas...

Holy Mother, may you inflict the stripes
of the crucified one...

Solo Soprano and Chorus Women

Fac me tecum flere,
crucifixo condolere,
donec ego vixero.

Make me weep with you,
grieve by the cross
with you as long as I shall live.

Juxta Crucem tecum stare	To stand by the cross with you
et in tibi sociare	and join myself with you
in planctu desidero.	in lamentation is my wish.

Solo Soprano and Chorus Women

I wish. I wish.

(CELLO CADENZA)

Children (chanted, without pitch;
translated by Bichlien Nguyen)

Dung dang dung de	Let's hop, skip, jump,
Dat tre di choi	And take a walk
Den cua nha troi.	To heaven's gate.
Lay cau lay mo	Uncle and aunt
Cho chau ve que	Let me go back;
Cho de di hoc	Goat go to school;
Cho coc o nha	Toad stay at home;
Cho ga boi bep.	Hen scratch the trash.
Xi xa xi xup	Let's dip and bow,
Ngoi thup xuong day.	Then all fall down.

Solo Baritone

(from *You and I are Disappearing* by Yusef Komunyakaa [1988])

The cry I bring down from the hills
belongs to a girl still burning
inside my head.
At daybreak she burns
like a piece of paper.
She burns like foxfire
in a thigh-shaped valley.
A skirt of flames
dances around her at dusk.
We stand with our hands
hanging at our sides,
while she burns
like a sack of dry ice.
She burns like oil on water.
She burns like a cattail torch
dipped in gasoline.
She glows like the fat tip
of a banker's cigar,
silent as quicksilver.
A tiger under the rainbow at nightfall.
She burns like a shot glass of vodka.
She burns like a field of poppies
at the edge of a rain forest.
She rises like dragonsmoke
to my nostrils.
She burns like a burning bush
driven by a godawful wind.

Please turn the page quietly.

Chorus
(from the *Stabat Mater*)

Fac ut ardeat cor meum
in amando Christum Deum,
ut sibi complaceam.

Make my heart burn
with the love of Christ
that I may please him.

Virgo virginum praeclara,
mihi jam non sis amara:
fac me tecum plangere.

Brightest Virgin of virgins,
may you not be harsh with me:
make me grieve with you.

Fac, ut portem Christi mortem,

passionis fac consortem,
et plagas recolere.

Make me bear the burden of Christ's death,
make me share his Passion,
and reflect on his wounds.

Stabat Mater dolorosa
juxta crucem lacrimosa...

The grieving mother
stood by the cross...

Cujus animam gementem,
contristatam et dolentem,
per transivit gladius.

Her spirit crying out,
mourning and grieving,
has been pierced by the sword.

Chorus
(from the *Offertorium*)

...laudis offerimus:
tu suscipe...

...to thee, Lord, we offer;
do Thou receive them...

Chorus
(from the *Stabat Mater*)

Juxta crucem tecum stare,
et me tibi sociare
in planctu desidero.

To stand by the cross with you,
to join with you
in lamenting is my wish.

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II. SCHERZO

"giang co" ("tug-of-war")

Chorus

(from the *Kyrie* of the Requiem Mass in French)

Seigneur, ayez pitié de nous,	Lord, have mercy upon us,
Christ, ayez pitié de nous.	Christ, has mercy upon us.

Chorus

(from the *Kyrie* in Greek)

Kyrie eleison.	Lord, have mercy upon us.

Children's Chorus

(from *The Singing of a Troubadour*, popular Vietnamese folk song, also called *The Singer with the Bad Voice*; translated by Khoa Van Le)

Hát cho chó can, bò long,	Sing so dogs growl, oxen bolt,
Hát cho con gái bo chong mà theo,	Sing so young wives leave their husbands to join you,
Hát cho chó can, bò kêu	Sing so dogs bark, cows moo,
Hát cho ông lao bo leu bò ra.	Sing so old weak men crawl out of their huts.

Chorus

(from *Georgica*, I.505, by Virgil [70-19 B.C.])

Tot bella per orbem	There's so much war in the world,
tam multae	Evil has so many faces
scelerum facies	neighbor villages,
vicinae ruptis inter	breaking their treaties,
se legibus urbes	attack each other
arma ferunt...	The wicked war...

Children's Chorus

Hát cho chó can, bò long...	Sing so dogs growl, oxen bolt...

Chorus

(from *Dialogues des Morts* by François de Fenelon [1651-1715])

Toutes les guerres sont civiles...	All wars are civil wars...
...toujours l'homme contre l'homme	...always man against man
qui repand son propre sang.	spilling his own blood.

Children's Chorus and Chorus Men

(from a sonnet by Amadis Jamyn [1540-1593])

Pour du vent les mortels font	Mortals often make war
la guerre souvent	for the mere wind,
Ne rapportant du jeu que la Mort	Returning from the game with nothing
qui les dompte.	but death, which tames them.

Chorus

(from *Elegiae* 10.33 by Tibulius [60-19 B.C.])

...atram bellis...	...bring down black death...
imminet et tacito clam venit illa	It is always close enough; it sneaks
pede.	up on silent feet.

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Chorus

(from *Epitoma rei militarus*, Prologium 3, by Vegetius [fl. A.D.380])

Qui desiderat pacem praeparet bellum. If you want peace, prepare for war.

Chorus

(from *De Vita et Moribus Lulii Agricolae*, 30, by Tacitus [55-117 A.D.])

Auferre trucidare rapere
falsis nominus imperium...

To robbery, slaughter, plunder,
they give the lying name of empire...

Chorus Basses

(from *Pro Milone* by Cicero [106-43 B.C.])

Silent leges inter arma. In time of war the laws are silent.

Chorus Women

(from *Kyrie*, Greek)

Kyrie eleison. Lord, have mercy upon us.

Chorus

(from *Kyrie*, French)

Seigneur, ayez pitié de nous,
Christ, ayez pitié de nous.

Lord, have mercy upon us.
Christ, have mercy upon us.

Chorus Men

(from *The Pentagon Papers* [Military Strategic Operations])

Operation swift
operation kings
operation hump
operation scoot
operation crimp
operation freeze
operation snack
operation jay
operation lunch
operation wedge
operation byrd
operation enterprise
operation neutralize
operation abilene
operation baby lift
operation platypus
operation pegasus

Chorus

(from *Georgica* by Virgil)

...saevit toto Mars impius orbe. ...god runs amok through all the world.

Solo Baritone and Soprano

(from *De arte poetica*, 143, by Horace [65-8B.C.])

Non fumum ex fulgore,
sed ex fumo dare lucem.

Not to give flame first and then smoke,
but from smoke let light break out.

Chorus Men

(from *The Pentagon Papers*)

Operation Abel Mabel
operation Double Eagle
operation Leaping Lena
operation Ala Moana
operation Pennsylvania
operation Shenandoah
operation Rolling Thunder
operation River Raider

Please turn the page quietly.

Chorus
(from *Georgica* by Virgil)

...saevit toto Mars impius orbe.

...god runs amok through all the world.

Chorus Men
(from *De Vita et Moribus Lulii Agricolae*, 30, by Tacitus)

...atque ubi solitudinem faciunt pacem appellant.

...they make a wasteland and call it peace.

Chorus Women
(from *Isaiah* 33:4, Revised English Bible)

...ecce videntes clamabunt foris

angeli pacis amare flebunt.

Listen, how the valiant cry out aloud for help,
and envoys sent to sue for peace weep bitterly.

Chorus
(from the *Offertorium*)

...laudis offerimus:
tu suscipe pro animabus illis,
quarum hodie memoriam facimus...

...to thee, Lord, we offer;
do Thou receive them on behalf of these souls whom we commemorate today...

III. HYMN

Chorus, Solo Soprano, and Solo Baritone
(from *Jeremiah* 31:9, Revised English Bible)

A vast company they come home,
weeping as they come,
but I shall comfort them,
and be their escort,
and I shall lead them
by streams of water;
their path will be smooth,
they will not stumble,
they will not fall.

Solo Soprano
(from *Boat People* by Yusef Komunyakaa [1988])

After midnight they load up,
a hundred shadows move about blindly.
Something close to sleep
hides low voices drifting
toward a red horizon.
Tonight's a black string, the moon's pull—
this boat is headed somewhere.
Lucky to have gotten past
searchlights low-crawling the sea,
like a woman shaking water
from her long dark hair.

Solo Baritone

Twelve times in three days
they've been lucky,
clinging to each other in gray mist.
Now Thai fishermen gaze out across
the sea as it changes color,
hands shading their eyes
the way sailors do,
minds on robbery & rape.
Sunlight burns blood-orange.
Storm warnings crackle on a radio.
The Thai fishermen turn away.
Not enough water for the trip.

Soprano and Baritone

The boat people cling to each other
faces like yellow sea grapes,
wounded by doubt and salt.
Dusk hangs over the water.
Seasick, they daydream Jade Mountain
a whole world away, half-drunk
on what they hunger to become.

Chorus

(from *Jeremiah* 31:9)

...I shall lead them by streams of water;
their path will be smooth,
they will not stumble,
they will not fall.
A vast company they come home,
weeping as they come,
but I shall comfort them,
and be their escort,
and I shall lead them by streams of water;
their path will be smooth,
they will not stumble,
they will not fall.

Chorus and Children's Chorus

(from the *Offertorium*)

Libera animas.	Deliver the souls.
Fac eas, Domine	Grant them, O Lord,
transire ad vitam...Domine.	to pass from death to life...O Lord.

Nyaht Chi Mai, "My Intention," from *Of Quiet Courage*, ©1974 by permission of the Indochina Mobile Education Project, Washington, D.C.

Yusef Komunyakaa, "You and I Are Disappearing" and "Boat People" from *Neon Vernacular* ©1993 by Yusef Komunyakaa, Wesleyan University Press, by permission of the University Press of New England.

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Kathleen Battle



Lyric soprano Kathleen Battle's artistry—whether on the stages of the world's leading opera houses, with the world's great orchestras, at prestigious music festivals, in recital, on recordings, or on television—has captivated audiences around the world. With a stage repertoire spanning the centuries from Handel (as Cleopatra in the first Metropolitan Opera staging of *Giulio Cesare*) to Richard Strauss, Ms. Battle is as equally at home performing Susanna in Mozart's *Le nozze di Figaro* as she is in the *bel canto* operas of Rossini and Donizetti. Her Pamina in *Die Zauberflöte* has been hailed as one of our generation's great Mozartean characterizations; her Zerbinetta in Strauss's *Ariadne auf Naxos* received the Laurence Olivier Award for Best Performance in a New Opera Production for her debut at London's Royal Opera House. Ms. Battle enjoys close musical collaborations with the most noted artists of our time. She has performed with Jessye Norman, Luciano Pavarotti, Plácido Domingo, Itzhak Perlman, Wynton Marsalis, Jean-Pierre Rampal, Christopher Parkening, and Grover Washington, Jr., in partnerships documented on numerous recordings and video discs. In 1992 she presented the world premiere of *Honey and Rue*, a song cycle by André Previn to texts of Toni Morrison, commissioned for Ms. Battle by Carnegie Hall. The first recording of that cycle is on Ms. Battle's most recent compact disc for Deutsche Grammophon, which also includes Barber's *Knoxville: Summer of 1915* and selections from Gershwin's *Porgy and Bess*. The winner of five Grammy Awards, including three as Best Classical Vocal Soloist, Ms. Battle has established herself as a distinguished recording artist with a wide range of releases encompassing complete opera, concert, choral, and solo albums on all the major labels. For her first crossover album, *So Many Stars*, a collection of lullabies, spirituals, and folk songs released last year by Sony Classical, Ms. Battle was joined by leading jazz musicians including Grover Washington, Jr., Cyrus Chestnut, Christian McBride, and James Carter. In conjunction with that disc's release, Ms. Battle opened the 1995-96 "Jazz at Lincoln Center" season with a concert of spirituals, music of Duke Ellington, and selections from the album. Her collaboration with the noted scenic and costume designer Rouben Ter-Arutunian produced a series of gowns for her most important engagements. A native of Portsmouth, Ohio, and the recipient of six honorary doctoral degrees, Kathleen Battle earned both her bachelor's and master's degrees from the College Conservatory of Music, University of Cincinnati. She made her professional debut at the Spoleto Festival in Brahms's *Ein deutsches Requiem* under the direction of Thomas Schippers, her Metropolitan Opera debut coming just five years later, in Wagner's *Tannhäuser*. Ms. Battle has appeared frequently with the Boston Symphony Orchestra since her BSO debut in March 1978.

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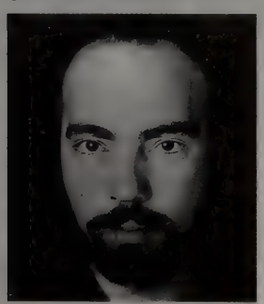
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Jayne West



Soprano Jayne West began her 1995-96 season with the Mark Morris Dance Group's production of Purcell's *Dido and Aeneas* at the University of Washington in Seattle; she will also perform with that group at the Tel Aviv Opera. In addition to performances this past December of Bach's Cantata No. 191, *Gloria in excelsis Deo*, with Seiji Ozawa and the Boston Symphony Orchestra, her engagements this season include Grieg's *Peer Gynt* with the Detroit Symphony, Mozart's C minor Mass with the Canterbury Choral Society, Brahms's *German Requiem* with the Oratorio Society of New York, and the *Te Deum*s of Handel and Urio with the Baltimore Choral Arts Society. Ms. West was the cover singer for the role of Anne Trulove for Seiji Ozawa's performances of *The Rake's Progress* at the Saito Kinen Festival last summer in Japan, and also for his Boston Symphony performances of that opera this past December. Other recent engagements have included the role of Anne Trulove in *The Rake's Progress* at Avery Fisher Hall with Robert Craft conducting, a performance recorded for MusicMasters; Handel's *Messiah* with the Philadelphia Orchestra, Pamina in *Die Zauberflöte* for the Opera Festival of New Jersey, Donna Elvira in *Don Giovanni* for Berkshire Opera, music of Purcell, Monteverdi, and Mozart with Boston Baroque, Brahms's *German Requiem* under Margaret Hillis for Arts San Antonio, and the world premiere of Hugo Weisgall's *Gardens of Adonis* with Opera/Omaha. The versatile Ms. West has also sung Julie in *Carousel* with Nashville Opera, appeared with Houston Grand Opera in *A Midsummer Night's Dream* and in the world premiere of Robert Moran's *Desert of Roses*, and was seen as the Countess in Peter Sellars' production of *Le nozze di Figaro* in New York, Boston, Barcelona, Paris, and Vienna, where it was filmed for PBS's "Great Performances" series and video release by London/Decca. In addition to *The Rake's Progress* for MusicMasters, Ms. West may be heard on a collection of "Music for Flute" by Charles Koechlin, on Hyperion, featuring BSO flutist Fenwick Smith; in "Desert of Roses: Arias and Inventions" by Robert Moran, on Decca/Argo; and in Fauré's *La Bonne Chanson* with the Apple Hill Chamber Players, recorded for future release on Centaur. Ms. West studied at the Oberlin Conservatory of Music, at the Boston Conservatory of Music, and as a Vocal Fellow for two summers at the Tanglewood Music Center. A native of Boston, she was a finalist in the New England Metropolitan Opera National Council Auditions and a prizewinner in the Oratorio Society of New York Solo Competition. Ms. West made her Boston Symphony debut at Tanglewood in August 1985. In August 1994 she appeared in recital in Tanglewood's new Seiji Ozawa Hall.

James Maddalena



A native of Lynn, Massachusetts, and a graduate of the New England Conservatory of Music, baritone James Maddalena first gained international attention for his portrayal of Richard Nixon in the world premiere of John Adams's *Nixon in China* at Houston Grand Opera, which was telecast nationally on PBS's "Great Performances" series; the Peter Sellars production subsequently traveled to Netherlands Opera, the Edinburgh Festival, the Brooklyn Academy of Music, Washington Opera, Frankfurt Opera, Australia's Adelaide Festival, and Paris, and was released in a Grammy-winning recording on Nonesuch. An active concert singer, Mr. Maddalena has sung Handel's *Messiah* with Boston's Handel & Haydn Society and the London Philharmonic, Orff's *Carmina burana* in Seville, Spain, and Palermo, and performances under Wolfgang Sawallisch in Italy of Hindemith's *Requiem* and Bach's *St. John* Passion. Local appearances have included the Bach cantata cycle at Emmanuel Church under Craig Smith's direction, and Brahms's *German Requiem* and Mozart's *Coronation* Mass with Boston Baroque. Recent appearances have also included the title role of *Don Giovanni* at the Glimmerglass Festival, the world premiere of *Harvey Milk* at Houston Grand Opera, the premiere of Elliot Goldenthal's *Vietnam Oratorio* with the Pacific Symphony, Papageno in *Die Zauberflöte* with Glyndebourne Festival Opera, Bobby in Kurt Weill's *Das kleine Mahagonny* at the

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Brooklyn Academy of Music, Count Almaviva in Mozart's *Le nozze di Figaro* in Barcelona, and productions by Mark Morris of Handel's *L'allegro, il penseroso ed il moderato* and Purcell's *Dido and Aeneas* (singing Aeneas) at the Théâtre de la Monnaie in Brussels. In the spring of 1991 he created the role of the Captain in John Adams's *The Death of Klinghoffer* in the world premiere at the Monnaie; that opera was subsequently produced at Opéra de Lyons, the Brooklyn Academy of Music, San Francisco Opera, and the Vienna Festival prior to being recorded for Nonesuch. His performances in Peter Sellars' productions of *Le nozze di Figaro* (as the Count) and *Così fan tutte* (Guglielmo) can be seen on video releases of those productions from Decca/London. His recordings also include *The Dracula Diary* by Robert Moran, on BMG's Catalyst label, and *Regina* on EMI under John Mauceri's direction. In keeping with his involvement with contemporary opera, Mr. Maddalena sang in the world premiere of Sir Michael Tippett's *New Year* with the London Philharmonic, a production recorded for BBC Television. In the fall of 1996 he returns to San Francisco Opera for *Harvey Milk*. During the 1997-98 season he returns to Houston Grand Opera for *Hänsel und Gretel* and makes his New Orleans Opera debut in *Lakmé*. Mr. Maddalena made his Boston Symphony debut in April 1987 under Seiji Ozawa's direction.

Tanglewood Festival Chorus
John Oliver, Conductor



Organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center, the Tanglewood Festival Chorus marked its twenty-fifth anniversary in April 1995 and celebrated that anniversary last summer. In December 1994, in its first performances overseas, the chorus joined Seiji Ozawa and the Boston Symphony Orchestra for tour performances in Hong Kong and Japan of Berlioz's *Requiem*, *Roméo et Juliette*, the "Royal Hunt and Storm" from *Les Troyens*, and, in its Asian premiere, the *Messe solennelle.* Co-sponsored by the Tanglewood Music Center and Boston University, and originally formed for performances at the Boston Symphony Orchestra's summer home, the chorus was soon playing a major role in the BSO's Symphony Hall season as well. Now the official chorus of the Boston Symphony Orchestra, the Tanglewood Festival Chorus is made up of members who donate their services, performing in Boston, New York, and at Tanglewood, working with Music Director Seiji Ozawa, the Boston Pops, Principal Guest Conductor Bernard Haitink, and such prominent guests as Marek Janowski, Roger Norrington, and Simon Rattle. The chorus has also collaborated with Seiji Ozawa and the Boston Symphony Orchestra on numerous recordings, beginning with Berlioz's *The Damnation of Faust* for Deutsche Grammophon, a 1975 Grammy nominee for Best Choral Performance. Recordings with Seiji Ozawa and the Boston Symphony Orchestra on compact disc also include Tchaikovsky's *Pique Dame* and Berlioz's *Requiem*, on RCA Victor Red Seal; Strauss's *Elektra*, Mahler's Second, Third, and Eighth symphonies, Bartók's *The Miraculous Mandarin,* and Schoenberg's *Gurrelieder*, on Philips; Poulenc's *Gloria* and *Stabat mater* with Kathleen Battle, and Mendelssohn's complete incidental music to *A Midsummer Night's Dream*, on Deutsche Grammophon; and Debussy's *La Damoiselle élue* with Frederica von Stade, on Sony Classical/CBS Masterworks. Also for Philips, the chorus has recorded Ravel's *Daphnis et Chloé* and Brahms's *Alto Rhapsody* with the Boston Symphony Orchestra under Bernard Haitink's direction. They may also be heard on two Christmas albums with John Williams and the Boston Pops Orchestra: "Joy to the World," on Sony Classical, and "We Wish You a Merry Christmas," on Philips.

In addition to his work with the Tanglewood Festival Chorus, John Oliver is conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977; his recent recording with that ensemble for Koch International includes three pieces written specifically for the Chorale—Bright Sheng's *Two Folksongs from Chinhai*, Martin Amlin's *Time's Caravan*, and William Thomas McKinley's *Four Text Settings*—as well as four works of Elliott Carter. A second recording for Koch is planned, to include Carter's remaining choral works, and music by

other American composers. Mr. Oliver's recent appearances as a guest conductor have included performances of Mozart's *Requiem* with the New Japan Philharmonic, and Mendelssohn's *Elijah* and Vaughan Williams's *A Sea Symphony* with the Berkshire Choral Institute. Mr. Oliver made his Boston Symphony Orchestra conducting debut at Tanglewood in 1985.

Tanglewood Festival Chorus
John Oliver, Conductor

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Annette Anfinrud
Michele M. Bergonzi
Joanne Colella Boag
Sarah S. Brannen
Susan Cavalieri
Catherine Cave
Lorenzee Cole
Sarah Dorfman Daniello
Ann M. Dwelley
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Nancy Kurtz
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Mary Beth Stevens
Patricia J. Stewart
Jennifer Wehr

Mezzo-sopranos
Samantha J. Adams
Maisy Bennett
Betty B. Blume
Sharon Brown
Sharon Carter
Sue Conte
Ethel Crawford
Diane Droste
Barbara Naidich Ehrmann
Paula Folkman
Debra Foote
Dorrie Freedman
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Gale Livingston
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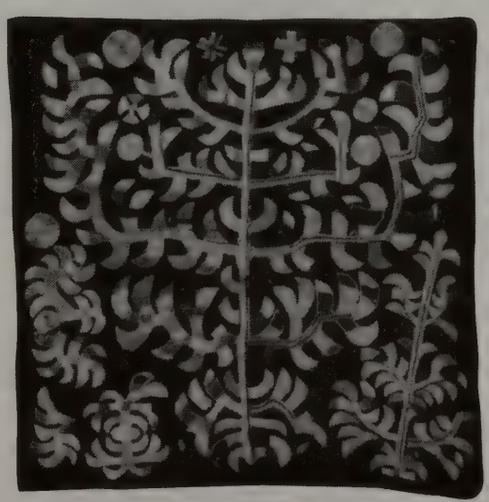
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Johanna Hill Simpson, Artistic Director

PALS (Performing Artists at Lincoln School) is a singing-based music and theater program founded in 1989 by its conductor and artistic director, Johanna Hill Simpson. The goal was to provide the children at one public school with the training necessary to achieve excellence in the performing arts. Now in its sixth season, PALS choruses have performed with the Harvard-Radcliffe Chorus, Chorus Pro Musica, Nashoba Valley Chorale, and the Melrose Polymnia Society, and in such well-known venues as Boston's Symphony Hall, Harvard's Sanders Theatre, and the Gardner Museum. From its debut season with fifteen members, PALS has grown into a major after-school program comprised of four ensembles and over 100 children. The seven- through thirteen-year-old students of this culturally rich, economically diverse public school community are invited each September to audition for placement in beginning, preparatory, or advanced choral ensembles. PALS is tuition-based, with an extensive scholarship assistance program.

Johanna Hill Simpson received her B.A. in music from Dartmouth College and her master's in choral conducting from the New England Conservatory of Music, where she studied with Lorna Cooke DeVaron. In addition to directing the PALS program in Brookline, she also conducts the Nashoba Valley Chorale, a sixty-voice independent mixed chorus. She was guest conductor of the Radcliffe Choral Society in 1990 and of the Harvard-Radcliffe Chorus in 1992. She has recently been appointed Massachusetts ACDA Repertoire and Standards Chairperson for Children's Choruses.

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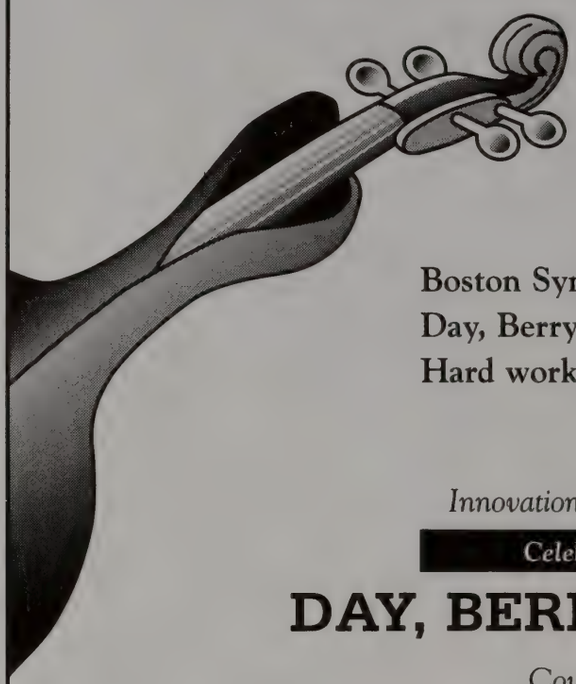
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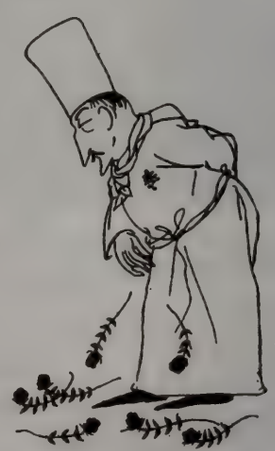
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STRAUSS — *Death and Transfiguration,* Tone poem for large orchestra, Opus 24

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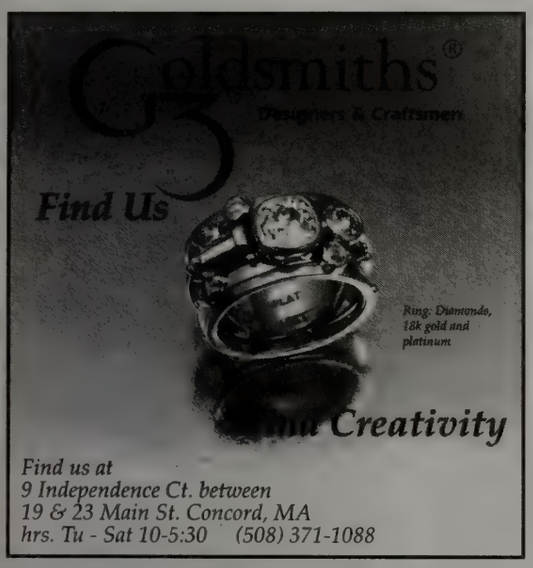
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Open Rehearsal
Steven Ledbetter will discuss the program at 6:30 in Symphony Hall.
Thursday 'D'—April 18, 8-9:55
Friday 'B'—April 19, 1:30-3:25
Saturday 'B'—April 20, 8-9:55
Tuesday 'C'—April 23, 8-9:55

BERNARD HAITINK conducting
PAMELA FRANK, violin

RAVEL	*Alborada del gracioso*
STRAVINKSKY	Violin Concerto
RAVEL	*Le Tombeau de Couperin*
STRAUSS	*Death and Transfiguration*

Thursday, April 25, at 10:30 a.m.
Open Rehearsal
Marc Mandel will discuss the program at 9:30 in Symphony Hall.
Thursday 'C'—April 25, 8-10
Friday 'A'—April 26, 1:30-3:30
Saturday 'A'—April 27, 8-10

BERNARD HAITINK conducting

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SUPPER CONCERT VIII

Thursday, April 4, at 6
Tuesday, April 9, at 6

JAMES COOKE, violin
HUI LIU, viola
JEROME PATTERSON, cello
JULIE VAVERKA, clarinet
JEROME ROSEN, piano

MOZART — Quartet in G minor for piano, violin, viola, and cello, K.478

Allegro
Andante
Rondo: Allegro

Messrs. ROSEN, COOKE, LIU, and PATTERSON

BRUCH — from Eight Pieces for clarinet, viola, and piano, Opus 83

No. 6. Nocturne (Andante con moto)
No. 3. Andante con moto
No. 7. Allegro vivace, ma non troppo
No. 5. Rumanian Melody (Andante)
No. 4. Allegro agitato

Ms. VAVERKA, Mr. LIU, and Mr. ROSEN

Baldwin piano
Please exit to your left for supper following the concert.

Wolfgang Amadè Mozart
Quartet in G minor for piano and strings, K.478

The key of G minor seemed to have a particular resonance for Mozart, and he chose it for music of a special impassioned character, whether it was in the early symphony, K.183, the string quintet, K.516, the later and incomparably greater symphony No. 40, K.550, or Pamina's aria, "*Ach, ich fühl's,*" from *The Magic Flute.* And, of course, the piano quartet, K.478. With this piece Mozart virtually created the genre of the piano quartet and established it as a useful chamber ensemble (though a dangerous one, since in the hands of a composer with an ear less acute than Mozart's, the piano inevitably tends to overbalance the strings). The quartet was apparently composed on commission from the publisher Franz Anton Hoffmeister, who requested three pieces in this medium. The G minor quartet, completed on October 16, 1785, was the first to be composed; the public didn't buy it, finding it much too difficult to play, and Hoffmeister decided to cancel the commission rather than waste money publishing more works that were beyond the ability of the average chamber performer. (Mozart did, in the end, write one more piano quartet about nine months later, but it was published by Artaria rather than Hoffmeister.)

The impetuous Allegro in G minor opens with a powerful figure in octaves that plays a strong motivic role throughout the movement. Adroitly placed sforzandos stretch the phrases of the second theme in a charmingly unexpected way. The Andante, in B-flat, has a wonderful harmonic richness decorated by elaborate runs for each of the four instruments in turn. It comes as a bit of a surprise that the last movement turns to the conventional "happy ending" of the major key after the expressive weight of the first two movements. But though it is lighter in mood than what preceded it, the frequent passing chromaticisms, entering already in the first measure, show that the finale, too, is cut from the same expressive cloth and is not merely a bow to custom. With this quartet Mozart at one stroke set a standard for the new medium that has been aimed at but never surpassed.

Max Bruch
Eight Pieces for clarinet, viola, and piano, Opus 83

Max Bruch (1838-1920) was among the most popular composers of the late nineteenth century, precociously gifted and blessed with an attractive, tuneful style. For a time his large choral works were the mainstay of choral societies all over Europe and America, while his concertos promptly went into the standard repertory. Only a handful of works—especially the G minor Violin Concerto—are now heard with any regularity outside of Germany. The eight pieces for clarinet, viola, and piano published as Opus 83 are the most important chamber work of Bruch's last years. He completed the work in 1910 for his son, Max-Felix, a distinguished clarinetist who took part in the first performance, and it is likely that he also had in mind such earlier examples of this unusual combination of instruments as Mozart's *Kegelstatt* Trio, K.498, and Schumann's *Märchenerzählungen*, Opus 132. The very title of the publication—"Eight Pieces"—indicates that the composer did not expect or intend performers to consider the work as an entity in itself, but rather as a source of various movements from which they might choose one or more compositions as a group. The selection to be performed here consists of the sixth, third, seventh, fifth, and fourth of Bruch's original eight. The "Nocturne" (No. 6, *Nachtgesang*) is laid out in a lyric three-part form consisting of a theme, a contrasting middle sec-

tion, and a restatement of the opening. The Andante con moto (No. 3) contrasts a defiant section in C-sharp minor for the viola with a more placid, resigned music in D-flat for the clarinet, bringing the two materials together at the end. The B major Allegro vivace (No. 7) is rather more elaborate and allows the piano a larger role in working out the materials of its sonata form. The viola first sings the poignant Rumanian Melody (No. 5) with a strumming piano accompaniment; when the clarinet enters, it introduces gypsyish decorations to the tune. This movement has a particularly Brahmsian feel. The Allegro agitato (No. 4) pits all three instruments in energetic contest with one another, with a gentler middle section.

—Notes by Steven Ledbetter

Violinist **James Cooke** received his bachelor of music degree from the University of Illinois and his master of music degree from Boston University. A member of the Boston Composers String Quartet, he studied violin with Joseph Silverstein, Denes Zsigmondy, and Malcolm Lowe. Before joining the Boston Symphony Orchestra in 1987, Mr. Cooke was an active member of Boston's musical community, performing with such ensembles as the Handel and Haydn Society, Alea III, SinfoNova, and the orchestra of the Boston Ballet.

Hui Liu joined the Boston Symphony Orchestra as assistant principal viola at the start of the 1995-96 season. Mr. Liu graduated from the Curtis Institute of Music in May 1994, having previously received an Artist Diploma in viola performance from Boston University in 1990. His teachers at the Curtis Institute included Michael Tree and Karen Tuttle, and he was coached by Felix Galimir. Before joining the Boston Symphony he performed with the Concerto Soloists Chamber Orchestra of Philadelphia and with the Curtis Institute Symphony Orchestra. He was also a substitute violist with the Philadelphia Orchestra and the Baltimore Symphony. Recipient of the Director's Scholarship from Boston University from 1988 to 1990, Mr. Liu was a Tanglewood Music Center Fellow in 1989 and has also performed at the Marlboro Music Festival and at the New Jersey Opera Festival.

Born in New York City, cellist **Jerome Patterson** studied at the Juilliard School of Music and at Hartt College of Music; his teachers were Luigi Silva, Aldo Parisot, and BSO principal cellist Jules Eskin. In 1963 he was a Fellow at the Tanglewood Music Center, where he was awarded the Piatigorsky Prize. Before joining the Boston Symphony Orchestra in 1967, Mr. Patterson played with the symphony orchestras of New Haven, Baltimore, Pittsburgh, and Puerto Rico. In addition to his activities at Symphony Hall, he has performed locally with the Brockton Symphony, the Worcester Symphony under Joseph Silverstein, the Newton Symphony under Ronald Knudsen, the Wellesley Symphony, and the Framingham Symphony under Alfred Schneider.

A former member of the Oklahoma City Symphony, **Julie Vaverka** is principal clarinet of the Pro Arte Chamber Orchestra of Boston. She has also played with the Springfield and New Hampshire symphony orchestras, and is a member of the Boston Wind Octet, together with six BSO members and oboist Barbara LaFitte. A former student of the late Harold Wright, Ms. Vaverka is a faculty member at Wellesley College and at the New England Conservatory of Music. A frequent substitute player with the Boston Symphony Orchestra, she plays with the orchestra during both the Symphony Hall and Tanglewood seasons, as well as on tour, including the BSO's tour last season to Hong Kong and Japan. Ms. Vaverka has recently been performing Brahms's cham-

ber music for clarinet as part of a three-concert Brahms series to conclude on Sunday afternoon, May 5, at the First and Second Church of Boston on Marlborough Street.

BSO violinist **Jerome Rosen** is a musician, poet, and mathematician. Introduced to music at an early age, he began violin lessons at five with his father and took piano lessons when he was six. After studying mathematics and physics at Western Reserve in Cleveland, he studied at the Curtis Institute in Philadelphia and at the Cleveland Institute of Music. His teachers included Ivan Galamian, Josef Gingold, and Rafael Druian. A native of Detroit, Mr. Rosen has been associate concertmaster of the Detroit Symphony and conductor and music director of the Oak Park Symphony in Michigan. He was with the Cleveland Orchestra for seven seasons as a violinist, keyboard player, and conductor and was a member of the Casals Festival Orchestra for eight seasons. Since joining the Boston Symphony Orchestra in 1972, Mr. Rosen has performed both piano and violin solos with the BSO and Boston Pops Orchestra and has written some of their arrangements. Mr. Rosen teaches chamber music at the Tanglewood Music Center. As pianist he is currently performing chamber music of Brahms in a three-concert series concluding Sunday afternoon, May 5, at the First and Second Church of Boston on Marlborough Street.

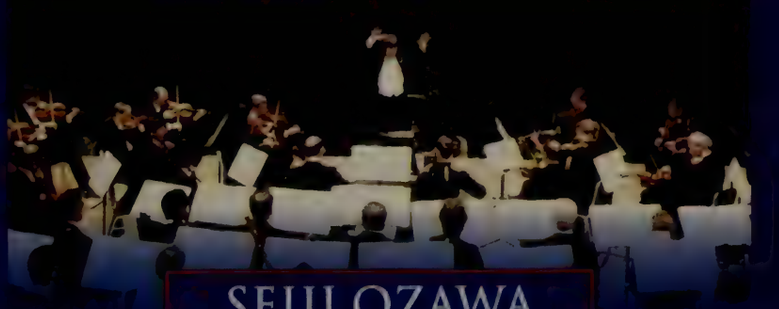
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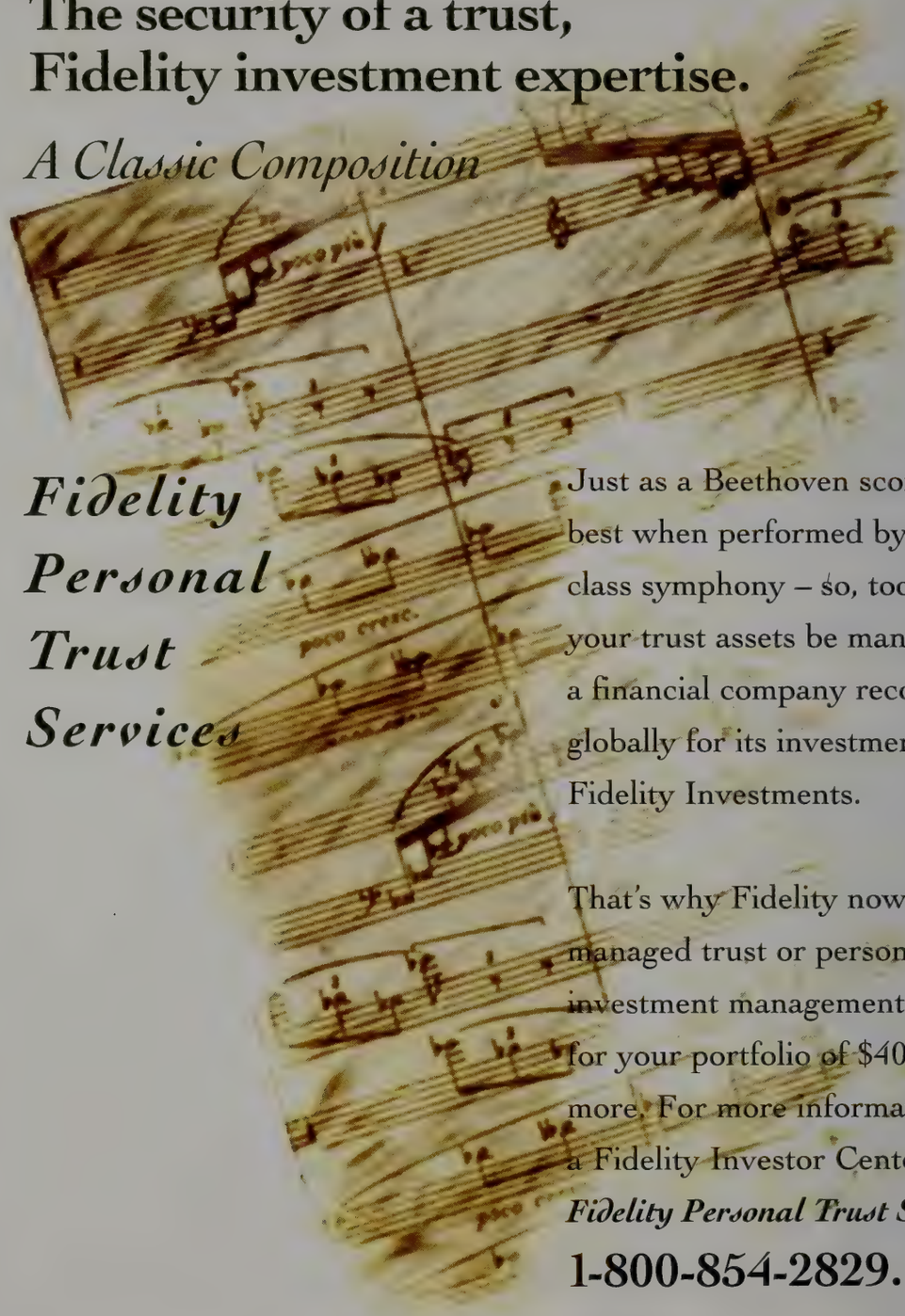


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A Tribute to Roland Hayes



As part of the citywide tribute in February to the famous tenor Roland Hayes, the Boston Symphony Orchestra honored him with concerts on February 1, 2, and 3. In connection with this tribute the Boston Symphony Archives has mounted an exhibit that explores the life and career of the famous African-American tenor, who began his distinguished career in Boston in 1917. Photographs, letters, programs, awards, and other memorabilia, including a bronze bust by Renee Vautier and a fur coat worn by Roland Hayes, are on exhibit in the two Archives display cases in the Cohen Wing lobby. The Boston Symphony Orchestra would like to thank the following individuals and organizations for making materials available to us: Afrika Hayes-Lambe, Allan Keiler, A. Fred Prager, and the Boston Public Library.

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Boston Symphony Orchestra concerts are funded in part by the National Endowment for the Arts and the Massachusetts Cultural Council, a state agency.

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BSO

"Presidents at Pops" Celebrates Fifteenth Year on Wednesday, June 5

The fifteenth annual "Presidents at Pops" will mark this significant milestone on Wednesday evening, June 5, with a special performance by Keith Lockhart and the Boston Pops Orchestra and a tribute to the more than twenty-five companies that have been continuous supporters of this event since its inception in 1982. The largest fundraising event of its kind in the country, "Presidents at Pops" has raised millions of dollars in unrestricted support for the BSO over the past fourteen years. This year's committee chairman, William C. Van Faasen, CEO of Blue Cross and Blue Shield of Massachusetts, will serve as host to more than one hundred leading New England businesses as they gather at Symphony Hall to support the Boston Symphony Orchestra. The evening's theme, "Presidents Play Pops," will be evident not only onstage but also in the program book, which will include black-and-white formal portraits of the CEOs of the fifteen-year sponsoring institutions, who will be photographed with musical instruments prior to the event. Advertising space in the commemorative program book is still available and will reach a distinguished audience of 2,400 corporate executives and their guests. A limited number of sponsorships are still available: the $7,000 full package and the $4,000 half-package include concert tickets, cocktails, and a gourmet picnic supper. The senior executive of each sponsoring company will also receive an invitation for two to the elegant Leadership Dinner in September. For further information about how your company can participate in "Presidents at Pops," please call Anne Cademenos, Director of Corporate Development, at (617) 638-9298.

"Suppers at Symphony" Welcome Patrons to "The Supper Club"

The BSO's "Suppers at Symphony," sponsored by the Boston Symphony Association of Volunteers, take on a new dimension in 1996 with the introduction of "The Supper Club." Now patrons at evening subscription concerts may enjoy a catered buffet dinner in Higginson Hall before *all* BSO performances. Please note that Supper Concerts, featuring a chamber music performance by BSO members, and Supper Talks, featuring a talk by a member of the BSO family or Boston's cultural community, will continue as scheduled. Doors open at 5:30 for all suppers for à la carte cocktails and conversation. Dinner is served at 6:15 on Supper Club and Supper Talk evenings (the talk follows at 7). Supper concert evenings begin with a chamber concert at 6 p.m. in the Cabot-Cahners Room, with dinner following at 7 in Higginson Hall.

In the weeks ahead "The Supper Club" will be open on Thursday, April 18, Saturday, April 20, and Saturday, April 27. The remaining Supper Concerts will feature music of Ravel, Webern, and Shostakovich (Tuesday, April 23, and Thursday, April 25).

The suppers are priced at $23 per person for an individual event, $66 for any three, or $88 for any four. Tickets are available through SymphonyCharge at (617) 266-1200 or at the Symphony Hall box office. There is a $2.50 handling fee for each ticket ordered by phone. Orders must be placed at least 48 hours in advance. For more information call the Volunteer Office at (617) 266-1492, ext. 516.

Art in Support of Art

During the 1995-96 season, the BSO is continuing the tradition of exhibiting art works in the Cabot-Cahners Room on the first-balcony level of Symphony Hall. Sponsored by the Boston Symphony Association of Volunteers, the exhibitions are intended for the enjoyment of both concertgoers and art collectors, providing opportunities to add to their collection or encourage their involvement with art.

On display through April 22 is an exhibition featuring rugs from McAdoo Rugs, quilts by Ruth B. McDowell, and Shibori by Joan Morris. McAdoo Rugs is a small rug designing and manufacturing business based in North Bennington, Vermont, since 1979. The rugs are hand-hooked by employees in their Vermont homes. Repeat designs and custom orders are designed by Preston

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McAdoo and his wife Cynthia, Ferrilyn Sourdiffe, Anne Dambrowski, and Sandy Brett. The contemporary fine art quilts created by Ruth B. McDowell of Winchester, Massachusetts, are in corporate and private collections and in exhibitions throughout the United States, Europe, the Far East, and New Zealand. Ms. McDowell teaches and lectures about quilts and has published numerous articles and books, including the forthcoming book, "Art & Inspiration" (C&T Publishers, California), to be released in October. Joan Morris began making Shibori —the ancient Japanese textile art in which cloth is dyed after being secured in shapes by binding, clamping, and knotting, resulting in beautiful and mysterious patterns— in 1983. Ms. Morris maintains a Shibori studio in Hartford, Vermont, and has shown her Shibori work nationally and internationally. In 1994 she was one of five American surface designers chosen to represent the United States at the Fashion Foundation of Japan International Textile Competition in Tokyo.

This will be followed by an exhibition from the West End Gallery in Gloucester, Massachusetts (April 22-June 3), which specializes in contemporary art by Cape Ann artists. The gallery introduces the work of young artists and newcomers who bring their own cultural traditions to the unique environment of Cape Ann, an area with a long tradition of stimulating and inspiring artists. Please contact the Volunteer Office at (617) 638-9390 for further information. Remember, the orchestra benefits from the sale of every artwork.

BSO Members in Concert

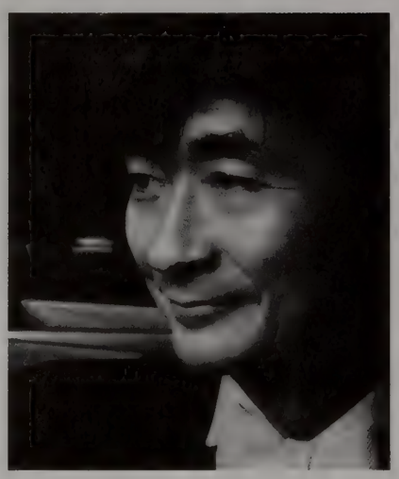
The Boston Artists Ensemble concludes its 1995-96 season with a program including Schubert's C minor *Quartettsatz*, D.703, Smetana's String Quartet in E minor, *From My Life*, and Brahms's Clarinet Quintet in B minor, Opus 115, on Friday, April 19, at 8 p.m. at Trinity Episcopal Church in Newton, and on Friday, April 26, at 8 p.m. at the Peabody-Essex Museum in Salem. The performers include BSO members Bo Youp Hwang and Catherine French, violins, Burton Fine, viola, Jonathan Miller (the ensemble's founder), cello, and Thomas Martin, clarinet. Tickets are $20 general admission ($17 students and seniors). For more information call (617) 964-6553.

BSO members Victor Romanul, Tatiana Dimitriades, Edward Gazouleas, and Ronald Feldman will be among the participants in a Boston Conservatory Chamber Ensemble concert on Sunday, April 28, at 4 p.m., at the First and Second Church, 66 Marlborough Street. The program includes an arrangement for flute quartet of Rossini's *William Tell* Overture, Ned Rorem's Trio for flute, cello, and piano featuring flutist Marianne Gedigian, and the premiere of Arthur Levering's piano quartet, *Cloches*, commissioned by the Chamber Ensemble. Tickets are $10 general admission ($7 students and seniors). For more information call (617) 536-3063.

Ronald Knudsen leads the New Philharmonia Orchestra in a free family concert at the Brooks School, 6 Ballfield Road in Lincoln, on Sunday, April 28, at 3 p.m., for families in the Lincoln-Sudbury school district. This all-Tchaikovsky concert features BSO associate concertmaster Tamara Smirnova in the composer's Violin Concerto, on a program with the Polonaise from *Eugene Onegin* and the Symphony No. 4. No tickets are needed. For more information call (617) 527-9717.

The Boston Classical Orchestra, Harry Ellis Dickson, Music Director, performs the overture to Rossini's *La scala di seta*, Mozart's Flute Concerto, K.314, with soloist Paula Robison, Telemann's E minor Concerto for Recorder and Flute with Ms. Robison and Lawrence Zukof, recorder, and Haydn's Symphony No. 103, *Drumroll*, at Faneuil Hall on Friday, May 3, at 8 p.m. and Sunday, May 5, at 3 p.m. Tickets are $27, $23, and $17 ($2 discount for seniors, $5 discount for students). For more information call (617) 426-2387.

SEIJI OZAWA



Seiji Ozawa is now in his twenty-third season as music director of the Boston Symphony Orchestra. Mr. Ozawa became the BSO's thirteenth music director in 1973, after a year as music adviser; his tenure with the Boston Symphony is the longest of any music director currently active with an American orchestra. In his more than two decades as music director, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts at Symphony Hall and Tanglewood, on tours to Europe, Japan, Hong Kong, China, and South America, and across the United States, including regular concerts in New York. Mr. Ozawa has upheld the BSO's commitment to new music through the commissioning of new works, including a series of centennial commissions marking the orchestra's hundredth birthday in 1981, and a series of works celebrating the fiftieth anniversary in 1990 of the Tanglewood Music Center, the orchestra's summer training program for young musicians. In addition, he has recorded more than 130 works with the orchestra, representing more than fifty different composers, on ten labels.

Mr. Ozawa has led the orchestra in European tours on seven occasions since 1976, including the orchestra's first tour devoted exclusively to appearances at the major European music festivals, in 1979; concerts in the fall of 1981 as part of the BSO's centennial tour of Europe and Japan; and further tours in 1984, 1988, and 1991. The most recent European tour under Mr. Ozawa's direction took place in December 1993, with concerts in London, Paris, Madrid, Vienna, Milan, Munich, and Prague. Mr. Ozawa and the orchestra have appeared in Japan on five occasions since 1978, most recently in December 1994, as part of a tour that also included concerts in Hong Kong. Mr. Ozawa led the orchestra in its first tour to South America in October 1992. Major tours of North America have included a March 1981 tour celebrating the orchestra's centennial, a tour in March 1983 to the midwestern United States, an eight-city tour spanning the continent in the spring of 1991, and an eight-city, nine-concert tour this past February.

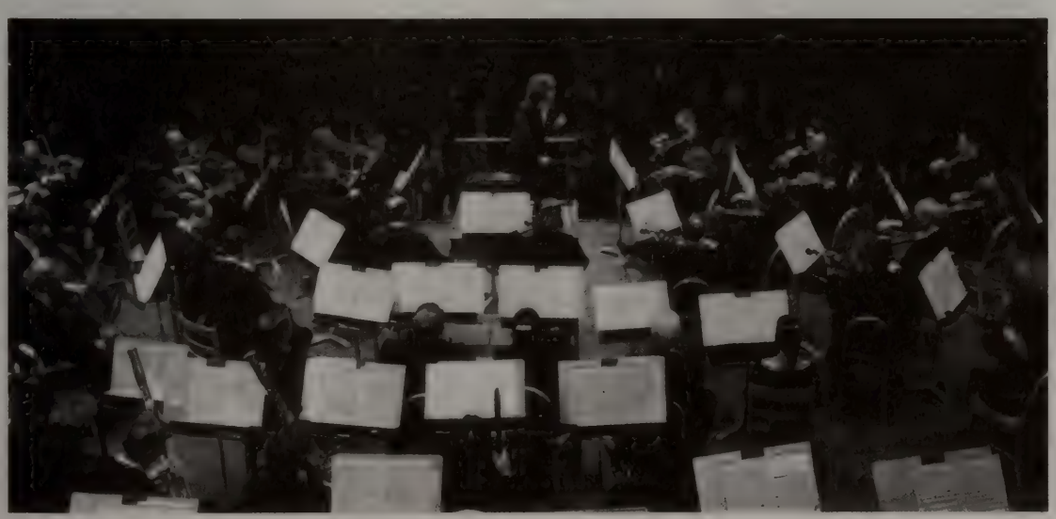
In addition to his work with the Boston Symphony, Mr. Ozawa appears regularly with the Berlin Philharmonic, the New Japan Philharmonic, the London Symphony, the Orchestre National de France, the Philharmonia of London, and the Vienna Philharmonic. He made his Metropolitan Opera debut in December 1992, appears regularly at La Scala and the Vienna Staatsoper, and has also conducted opera at the Paris Opera, Salzburg, and Covent Garden. In September 1992 he founded the Saito Kinen Festival in Matsumoto, Japan, in memory of his teacher Hideo Saito, a central figure in the cultivation of Western music and musical technique in Japan, and a co-founder of the Toho School of Music in Tokyo. In addition to his many Boston Symphony recordings, Mr. Ozawa has recorded with the Berlin Philharmonic, the Chicago Symphony, the London Philharmonic, the Orchestre National, the Orchestre de Paris, the Philharmonia of London, the Saito Kinen Orchestra, the San Francisco Symphony, the Toronto Symphony, and the Vienna Philharmonic, among others.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music, where he was a student of Hideo Saito. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France. Charles Munch, then music director of the Boston Symphony Orchestra, subsequently invited him to attend the Tanglewood Music Center, where he won the Koussevitzky Prize for outstanding student conductor in 1960. While a student of Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, who appointed him assistant conductor of the New York Philharmonic for the 1961-62 season. He made his first professional concert appearance in North America in January 1962, with the San Francisco Symphony. He was music director of the Chicago Symphony Orchestra's Ravinia Fes-

tival for five summers beginning in 1964, music director of the Toronto Symphony from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. He conducted the Boston Symphony Orchestra for the first time in 1964, at Tanglewood, and made his first Symphony Hall appearance with the orchestra in January 1968. In 1970 he became an artistic director of Tanglewood.

Mr. Ozawa recently became the first recipient of Japan's Inouye Sho ("Inouye Award"). Created to recognize lifetime achievement in the arts, the award is named after this century's preeminent Japanese novelist, Yasushi Inouye. In September 1994 Mr. Ozawa received his second Emmy award, for Individual Achievement in Cultural Programming, for "Dvořák in Prague: A Celebration," with the Boston Symphony Orchestra. He won his first Emmy for the Boston Symphony Orchestra's PBS television series "Evening at Symphony." Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.

Mr. Ozawa's compact discs with the Boston Symphony Orchestra include, on Philips, the complete cycle of Mahler symphonies, Mahler's *Kindertotenlieder* with Jessye Norman, Bartók's Concerto for Orchestra and *The Miraculous Mandarin*, Richard Strauss's *Elektra* with Hildegard Behrens in the title role, and Schoenberg's *Gurrelieder* with Jessye Norman, James McCracken, and Tatiana Troyanos. New on EMI is "The American Album" with Itzhak Perlman, including music for violin and orchestra by Bernstein, Barber, and Foss, and which recently won a Grammy Award for Best Instrumental Performance by a soloist with orchestra. Recordings on Deutsche Grammophon include Mendelssohn's complete incidental music to *A Midsummer Night's Dream*, with Kathleen Battle and Frederica von Stade; violin concertos of Bartók and Moret with Anne-Sophie Mutter; Shostakovich and Schumann concertos with violinist Gidon Kremer; Poulenc's *Gloria* and *Stabat mater* with Kathleen Battle; and Liszt's two piano concertos and *Totentanz* with Krystian Zimerman. Other recordings include Rachmaninoff's Third Piano Concerto with Evgeny Kissin, Tchaikovsky's *Pique Dame*, with Mirella Freni, Maureen Forrester, Vladimir Atlantov, Sergei Leiferkus, and Dmitri Hvorostovsky, and Berlioz's *Requiem*, with tenor Vinson Cole and the Tanglewood Festival Chorus, on RCA Victor Red Seal; "The Dvořák Concert from Prague," with Rudolf Firkušný, Yo-Yo Ma, Itzhak Perlman, and Frederica von Stade, on Sony Classical (audio and video); music for piano left-hand and orchestra by Ravel, Prokofiev, and Britten with Leon Fleisher, Strauss's *Don Quixote* with Yo-Yo Ma, and, on one disc, Britten's *Young Person's Guide to the Orchestra*, Prokofiev's *Peter and the Wolf*, and Saint-Saëns' *Carnival of the Animals*, also on Sony Classical; and Beethoven's five piano concertos and Choral Fantasy with Rudolf Serkin, on Telarc.



BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

BOSTON SYMPHONY ORCHESTRA 1995-96

Seiji Ozawa
Music Director
Music Directorship endowed by John Moors Cabot

Bernard Haitink
Principal Guest Conductor



First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Assistant Concertmaster
Robert L. Beal, and Enid L. and Bruce A. Beal chair, endowed in perpetuity in 1980

Laura Park
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

°Lucia Lin
Forrest Foster Collier chair

Leo Panasevich
Carolyn and George Rowland chair

Gottfried Wilfinger
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

Alfred Schneider
Muriel C. Kasdon and Marjorie C. Paley chair

Raymond Sird
Ruth and Carl Shapiro chair, fully funded in perpetuity

Ikuko Mizuno
David and Ingrid Kosowsky chair

Amnon Levy
Theodore W. and Evelyn Berenson Family chair

*Jerome Rosen
*Sheila Fiekowsky
*Jennie Shames
*Valeria Vilker Kuchment
*Tatiana Dimitriades
*Si-Jing Huang
*Nicole Monahan

Second Violins

Marylou Speaker Churchill
Principal
Fahnestock chair

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

Ronald Knudsen
Edgar and Shirley Grossman chair

Joseph McGauley
*Harvey Seigel
Ronan Lefkowitz
*Nancy Bracken
*Aza Raykhtsaum
*Bonnie Bewick
*James Cooke
*Victor Romanul
Bessie Pappas chair
*Catherine French
*Kelly Barr

Violas

§Steven Ansell
Guest Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Hui Liu
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Ronald Wilkison
Lois and Harlan Anderson chair

Robert Barnes
Burton Fine
Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
Mark Ludwig
*Rachel Fagerburg
*Edward Gazouleas
*Kazuko Matsusaka

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Esther S. and Joseph M. Shapiro chair

Joel Moerschel
Sandra and David Bakalar chair

*Ronald Feldman
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

Luis Leguía
Robert Bradford Newman chair, fully funded in perpetuity

Carol Procter
Lillian and Nathan R. Miller chair

*Jerome Patterson
Charles and JoAnne Dickinson chair

*Jonathan Miller
Rosemary and Donald Hudson chair

*Owen Young
John F. Cogan, Jr., and Mary Cornille chair

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Joseph Hearne
Leith Family chair, fully funded in perpetuity

John Salkowski
Joseph and Jan Brett Hearne chair

*Robert Olson

**Participating in a system of rotated seating*
‡*On sabbatical leave*
°*On leave*
§*Substitute player*

*James Orleans
*Todd Seeber
*John Stovall
*Dennis Roy

Flutes

Elizabeth Ostling
Acting Principal
Walter Piston chair, endowed in perpetuity in 1970

Fenwick Smith
Myra and Robert Kraft chair, endowed in perpetuity in 1981

§Marianne Gedigian
Guest Assistant Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo

Geralyn Coticone
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979

Oboes

‡Alfred Genovese
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975

Keisuke Wakao
Assistant Principal
Elaine and Jerome Rosenfeld chair

English Horn

Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets

William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977

Scott Andrews

Thomas Martin
Associate Principal & E-flat clarinet

Bass Clarinet

Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons

Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974

Roland Small

Richard Ranti
Associate Principal

Contrabassoon

Gregg Henegar
Helen Rand Thayer chair

Horns

Charles Kavalovski
Principal
Helen Sagoff Slosberg chair, endowed in perpetuity in 1974

Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity

‡Daniel Katzen
Elizabeth B. Storer chair

Jay Wadenpfuhl

Richard Mackey

Jonathan Menkis

Trumpets

Charles Schlueter
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977

Peter Chapman
Ford H. Cooper chair

Timothy Morrison
Associate Principal

Thomas Rolfs

Trombones

Ronald Barron
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity

Norman Bolter

Bass Trombone

Douglas Yeo

Tuba

Chester Schmitz
Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani

Everett Firth
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion

Thomas Gauger
Peter and Anne Brooke chair, fully funded in perpetuity

Frank Epstein
Peter Andrew Lurie chair

J. William Hudgins

Timothy Genis
Assistant Timpanist

Harps

Ann Hobson Pilot
Principal
Willona Henderson Sinclair chair

Sarah Schuster Ericsson

Librarians

Marshall Burlingame
Principal
Lia and William Poorvu chair

William Shisler

James Harper

Sandra Pearson

Assistant Conductor

Richard Westerfield
Anna E. Finnerty chair

Personnel Managers

Lynn Larsen

Bruce M. Creditor

Stage Manager

Position endowed by Angelica L. Russell

Peter Riley Pfitzinger



A BRIEF HISTORY OF THE BOSTON SYMPHONY ORCHESTRA

Now in its 115th season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for more than a century. Under the leadership of Seiji Ozawa, its music director since 1973, the Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, Hong Kong, South America, and China, and reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is regarded as one of the world's most important music festivals; it helps develop the audience of the future through BSO Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors the Tanglewood Music Center, one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players, the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players. The activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old Boston Music Hall; Symphony Hall, one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882

music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in 1917, continued with increasing frequency, as did radio broadcasts. In 1918 Henri Rabaud was engaged as conductor; he was succeeded a year later by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. Regular radio broadcasts of Boston Symphony concerts began during Koussevitzky's years as music director. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood Music Center).

In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams's baton. Keith Lockhart began his tenure as twentieth conductor of the Boston Pops in May 1995, succeeding Mr. Williams.

Charles Munch followed Koussevitzky as music director of the Boston Symphony Orchestra in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center; under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded. William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west.

Now in his twenty-third season as the BSO's music director, Seiji Ozawa became the thirteenth conductor to hold that post in the fall of 1973, following a year as music adviser and having already been appointed an artistic director of the Tanglewood Festival in 1970. During his tenure as music director Mr. Ozawa has continued to solidify the orchestra's reputation both at home and abroad. He has also reaffirmed the BSO's commitment to new music, through a series of centennial commissions marking the orchestra's 100th birthday, a series of works celebrating the fiftieth anniversary of the Tanglewood Music Center in 1990, and a continuing series of commissions from composers including Henri Dutilleux, Lukas Foss, Alexander Goehr, John Harbison, Hans Werner Henze, Leon Kirchner, Sir Michael Tippett, and Yehudi Wyner. Under his direction the orchestra has also expanded its recording activities, to include releases on the Philips, Telarc, Sony Classical/CBS Masterworks, EMI/Angel, Hyperion, New World, and Erato labels. In 1995 Seiji Ozawa and the Boston Symphony Orchestra welcomed Bernard Haitink in his new role as Principal Guest Conductor, in which capacity Mr. Haitink conducts and records with the orchestra, and also teaches at Tanglewood.

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MOZART — Overture to *The Impresario*, K.486

BRUCH — Violin Concerto No. 1 in G minor, Opus 26
Prelude: Allegro moderato –
Adagio
Finale: Allegro energico
AKIKO SUWANAI

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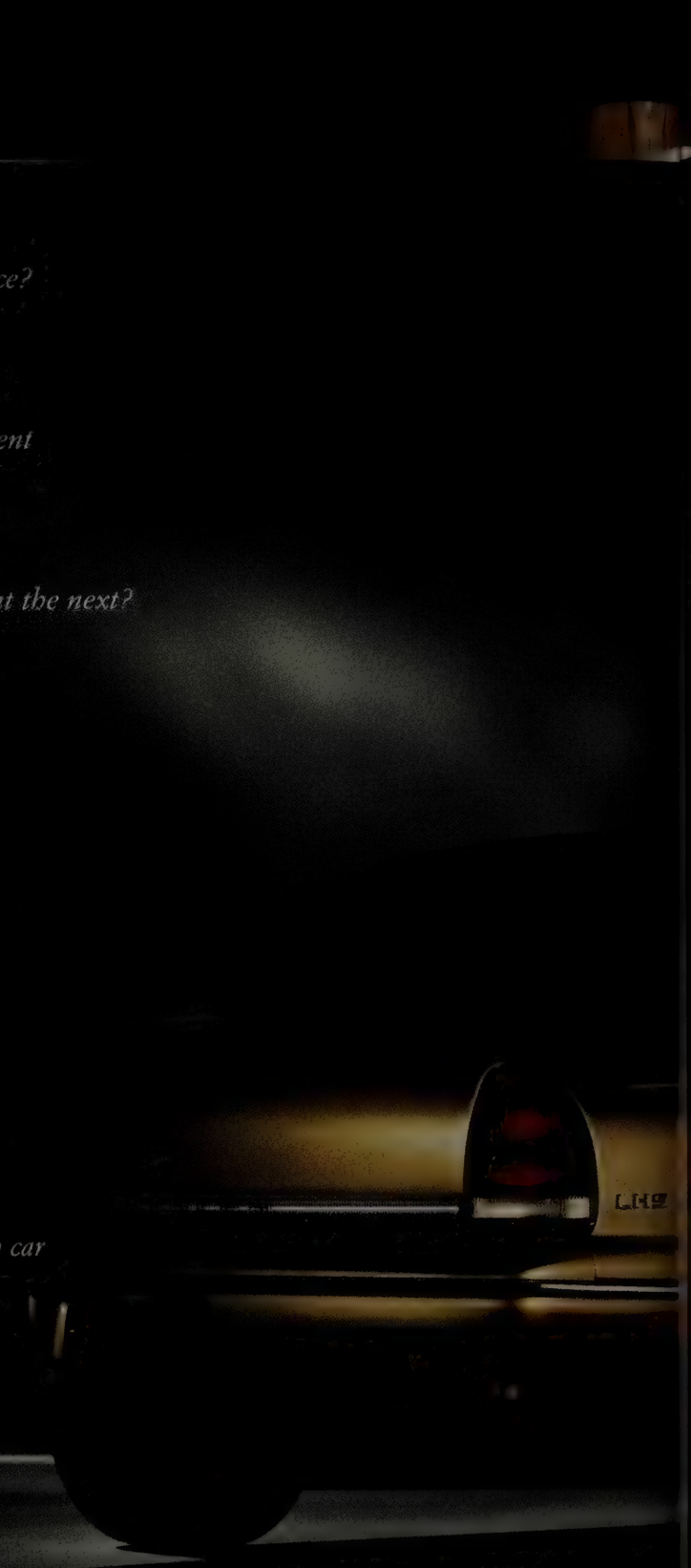
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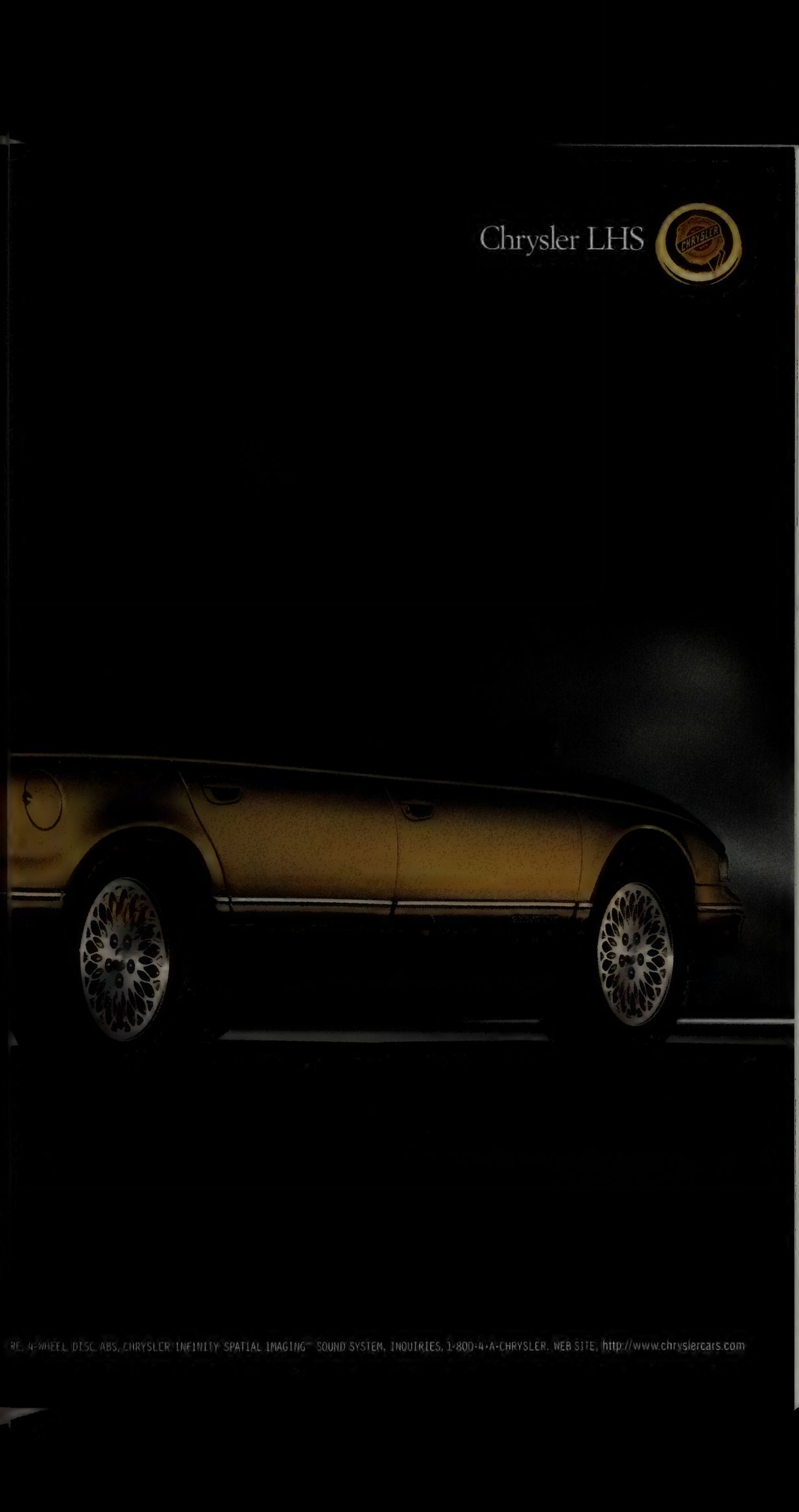
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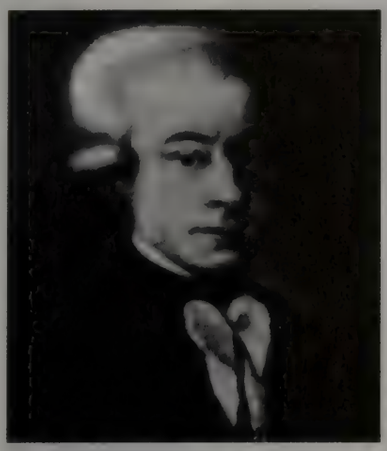
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Wolfgang Amadè Mozart
Overture to *The Impresario*, K.486



Joannes Chrisostomus Wolfgang Gottlieb Mozart, who began calling himself Wolfgango Amadeo about 1770 and Wolfgang Amadè in 1777, was born in Salzburg, Austria, on January 27, 1756, and died in Vienna on December 5, 1791. He composed Der Schauspieldirektor *(*The Impresario*) at the beginning of 1786 for a performance that February 7 in the Orangerie at Schönbrunn Palace. Seiji Ozawa led a performance of the complete work (using a spoken text by Deborah Trustman) at Tanglewood in 1977, featuring soloists Reri Grist, Elizabeth Parcells, Neil Rosenshein, and Mac Morgan. Richard Burgin led the first Boston Symphony performances of the overture by itself in October 1944, subsequent performances being given by Erich Leinsdorf (nearly twenty years later, at Tanglewood in 1963), Eduardo Mata, Seiji Ozawa (the most recent subscription performances, in November 1979), André Previn, and Ozawa again (the most recent Tanglewood performance, in July 1987, and then later at Avery Fisher Hall in New York, in April 1988). The overture calls for two each of flutes, oboes, clarinets, and bassoons, two horns, two trumpets, timpani, and strings.*

Mozart was busy composing for the theater in 1786. The main event of the year was the premiere of *The Marriage of Figaro* on May 1, but even before that he had composed and produced a *Singspiel* (a musical play with spoken dialogue) called *Der Schauspieldirektor* (*The Impresario*), commissioned by the court for entertainment during a state visit by the Governor-General of the Austrian Netherlands, who had come to Vienna with his wife, the Emperor's much-loved sister Christine Marie. The little work was performed in the Orangerie at Schönbrunn Palace on February 7 before an audience of forty-one chevaliers and a like number of ladies. The evening's entertainment included two new works, especially commissioned for the occasion: Mozart's *Singspiel* and a short Italian opera by the popular court composer Salieri.

The libretto of *The Impresario* deals with backstage theatrical life. In fact the largest part of it is completely spoken by a troupe of seven actors who, along with three singers, form the entire cast. The original performers were all popular Viennese actors of the day, and the plot was arranged so that each could appear in scenes with which they had recently had some success. This aspect of the show is meaningless to a modern audience, so modern performances invariably rewrite the script, cut most of the dialogue, and concentrate on Mozart's music. The musical part of the story deals with the rivalry of two prima donnas, Mme. Silberklang ("Silvertone") and Mme. Herz ("Heart"), who are being wooed for principal positions in the impresario's troupe, but who argue as to which of them will be the "first lady" (*prima donna*)—a real-life situation with which Mozart was, no doubt, all too familiar.

As was common at the time, the overture is an independent movement with no inherent musical connection to what follows, serving simply as a signal to the audience that the show was about to start. In fact, given the slenderness of the plot, the overture is surprisingly rich in material. But we should also remember that in the Orangerie the overture also served as the opening number of the entire festive evening. Its emotional richness goes far beyond the purpose immediately at hand; we are, in fact, in the world of large, complex, and ambiguous emotions that Mozart was composing simultaneously for *The Marriage of Figaro*. Thus it is no accident that the overture to *The Impresario* should have become a popular concert piece.

—S.L.



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Max Bruch
Violin Concerto No. 1 in G minor, Opus 26



Max Karl August Bruch was born in Cologne, Germany, on January 26, 1838, and died in Friedenau, near Berlin, on October 20, 1920. He composed his Violin Concerto in G minor during the years 1864 and 1867; after a number of revisions it achieved its final state in October 1867. There was apparently a performance of a preliminary version of the score in Koblenz on April 24, 1866, with soloist O. von Königslöw under Bruch's direction. The definitive version was first performed by Joseph Joachim (to whom the work is dedicated) in Bremen on January 7, 1868, with Karl Reinthaler conducting. The American premiere took place at the New York Academy of Music on February 3, 1872, under the direction of Carl Bergmann; Pablo Sarasate was the soloist. The concerto appeared frequently in Boston Symphony concerts for many years, including, in the BSO's first few decades, some performances of just the first two movements, or of the Adagio alone. Georg Henschel led the orchestra's first performances of the concerto on October 20 and 21, 1882, with soloist Louis Schmidt. Wilhelm Gericke's soloists included the orchestra's assistant concertmaster, Charles Martin Loeffler (who would later achieve considerable fame as a composer), Maud Powell, Teresina Tua, Norman Neruda, Otto Roth, Fritz Kreisler, and Willy Hess. Arthur Nikisch's soloists were Timothée Adamowski and Henri Marteau; Emil Paur's were Willy Hess, Kreisler, Anton Witek, and Irma Seydel; Max Fiedler's was Bessie Bell Collier; Ernst Schmidt's was Witek; Pierre Monteux's were Isolde Menges, Carmela Ippolito, and, in 1924, Cecilia Hanson. The orchestra's next performances weren't until 1951, with Yehudi Menuhin under Charles Munch, and then 1957, with Ruth Posselt under Richard Burgin. Since then, BSO performances of this concerto have featured Emanuel Borok with Arthur Fiedler conducting, Shlomo Mintz with Charles Dutoit, Anne-Sophie Mutter and Malcolm Lowe with Seiji Ozawa, Nadja Salerno-Sonnenburg with Andrew Davis (the BSO's most recent Tanglewood performance, in July 1988), and Miriam Fried with Grant Llewellyn (the most recent subscription performances, in November 1992). A more recent Tanglewood performance in July 1993 featured Joshua Bell with the Orchestra of St. Luke's under Roger Norrington's direction. In addition to the solo violin, the score calls for two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, timpani, and strings.

Max Bruch was a child prodigy who grew into a gifted composer of extraordinary taste and refinement, a composer who could always be relied on to turn out works of professional finish and often of great beauty. He composed in virtually every medium and was highly successful in most. His cantata *Frithjof*, Opus 23 (1864), was extraordinarily popular for the rest of the century; it used to be given in Boston every year or so. Similarly his *Odysseus* (a cantata built on scenes from Homer), *Achilleus*, and a setting of Schiller's *Das Lied von der Glocke* were long popular in the heyday of the cantata and oratorio market that was fueled by annual choral festivals in just about every town of any size or cultural pretension in Europe or America. He also wrote three operas, three symphonies, songs, choral pieces, and chamber music. He was active as a conductor in Germany and England and eventually became a professor of composition at the Berlin Academy.

Yet today he is remembered primarily for a few concertos. There can be little doubt that the violin was his preferred solo instrument. With the exception of a double concerto for clarinet and viola, all of his compositions for soloist with orchestra—three



Photos: Steve J. Sherman, Miro Vintoniv

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concertos, the *Scottish Fantasy*, a Serenade, and a *Konzertstück*—feature the violin. The absence of other media in his concerto output was not for lack of opportunity or invitation. But Bruch felt a strong disinclination to compose for the piano. When Eugen d'Albert specifically asked for a piano concerto in 1886, Bruch wrote to his publisher Simrock, "Well—me, write a piano concerto! That's the limit!" Twelve years earlier, when Simrock had suggested that there might be a market for a cello concerto, Bruch was even more outspoken: "I have more important things to do than write stupid cello concertos!"*

In any case, Bruch limited himself almost totally to the violin, and of his three concertos for that instrument, the first was one of his earliest successes and remains the most frequently performed of all his works. The fact that his other work has almost totally dropped out of sight may have been caused, in large part, by his desire to compose music that was immediately "accessible," comprehensible to the bulk of the audience on first hearing. Such music rarely retains its interest over the stylistic changes of a century. Bruch was certainly never embroiled in the kind of controversy that followed

*To be sure, there were few cello concertos around to serve as inspiring models at the time—in fact, none that holds a place in the repertory. Moreover, there were relatively few virtuosi of the cello whose performances might inspire a composer to anything other than humdrum scalework. The earliest cello concerto to retain a firm place in the repertoire is Dvořák's, and it comes from a good twenty years after Bruch's comment. Dvořák had been preceded and inspired by Victor Herbert, who was himself a virtuoso cellist and whose Second Cello Concerto (1893) can still be heard occasionally; his earlier Suite for cello and orchestra and his First Concerto deserve another hearing. Also in the 1890s the Bostonian Arthur Foote composed a cello concerto, which still remains in manuscript.



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Brahms or Wagner or most of the other great innovators. In many respects he resembled the earlier Spohr and Mendelssohn, both of whom wrote a great deal of merely ingratiating music (though Mendelssohn, to be sure, also composed music that was more than that); it might be well made, but it did not speak to audiences across the decades, though every now and then someone would trot out one piece or another, having discovered that it was undeniably "effective."

One of the few works of Bruch that has not fallen into that rather patronizing category is his earliest published large-scale work (he had written an orchestral overture when he was eleven and a symphony when he was fourteen, but neither seems to survive), the present concerto. And it is, of course, the violinists who have kept it before the world, since it is melodious throughout and ingratiatingly written. The G minor concerto is so popular, in fact, that it is often simply referred to as "the Bruch concerto," though he wrote two others for violin, both in D minor.

Bruch had a great deal of difficulty bringing the work to a successful conclusion; he reworked it over a period of four years, which included even a public performance of a preliminary version. In the end, many of the details of the solo part came about as the result of suggestions from many violinists. The man who had the greatest hand in it was Joseph Joachim (who was, of course, also to serve much the same function for the violin concerto of Johannes Brahms); Joachim's contribution to the score fully justifies that placing of his name on the title page as dedicatee. He worked out the bowings as well as many of the virtuoso passages; he also made suggestions concerning the formal structure of the work. Finally, he insisted that Bruch call it a "concerto" rather than a "fantasy," as the composer had originally intended.

Bruch's planned title—"Fantasy"—helps to explain the first movement, which is something of a biological sport. Rather than being the largest and most elaborate movement formally, Bruch designs it as a "prelude" and labels it as such. The opening timpani roll and woodwind phrase bring in the soloist in a progressively more dramatic dialogue. The modulations hint vaguely at formal structures and new themes, but the atmosphere throughout is preparatory. Following a big orchestral climax and a brief restatement of the opening idea, Bruch modulates to E-flat for the slow movement, which is directly linked to the Prelude. This is a wonderfully lyrical passage; the soloist sings the main theme and an important transitional idea before a modulation to the dominant introduces the secondary theme (in the bass, under violin triplets). Though the slow movement ends with a full stop (unlike the Prelude), it is directly linked with the finale by key. The last movement begins with a hushed whisper in E-flat, but an exciting crescendo engineers a modulation to G major for the first statement (by the soloist) of the main rondo theme. This is a lively and rhythmic idea that contrasts wonderfully with the soaring, singing second theme, which remains in the ear as the most striking idea of the work, a passage of great nobility in the midst of the finale's energy.

—S.L.



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Johannes Brahms
Symphony No. 3 in F, Opus 90



Johannes Brahms was born in Hamburg, Germany, on May 7, 1833, and died in Vienna on April 3, 1897. He completed his Third Symphony during a stay at Wiesbaden in the summer of 1883; the two middle movements may date back to a never-completed "Faust" project on which Brahms was working in 1880-81. Hans Richter led the Vienna Philharmonic in the first performance of the F major symphony on December 2, 1883. It was first heard in America at one of Frank Van der Stucken's "Novelty Concerts" at New York's Steinway Hall on October 24, 1884. Wilhelm Gericke gave the first Boston Symphony performances on November 7 and 8, 1884, on which occasion the reviewer for the Boston Gazette commented that, "like the great mass of the composer's music, it is painfully dry, deliberate and ungenial; and like that, too, it is free from all effect of seeming spontaneity." Gericke himself afterwards recalled that "the audience left the hall in hundreds." The Brahms Third has also been given at BSO concerts by Arthur Nikisch, Emil Paur, Max Fiedler, Otto Urack, Kark Muck, Pierre Monteux, Serge Koussevitzky, Richard Burgin, Charles Munch, Guido Cantelli, Erich Leinsdorf, Colin Davis, Charles Wilson, Seiji Ozawa, Bernard Haitink (the most recent subscription performances, in March 1993), and Marek Janowski (the most recent Tanglewood performance, in July 1995). The symphony is scored for two flutes, two oboes, two clarinets, two bassoons and contrabassoon, four horns, two trumpets, three trombones, timpani, and strings.

Elisabet von Herzogenberg writing to Brahms from Leipzig on February 11, 1884:

> Ah, the bitter, bitter parting! We are in the act of sending away our dear, dear symphony. Yesterday was Sunday, when the parcel should have been taken to post before 11 o'clock, but I couldn't bear it!...I have managed to commit the two middle movements to memory most beautifully, and the first one very nearly. So I can amuse myself endlessly with the treasure I have stored, though the remainder bothers me sadly. It is now my very best friend—the symphony—and the giver of it a real benefactor.

In November 1883 his close friends the Herzogenbergs had asked Brahms for a look at the new symphony so they could study it in advance of its first Leipzig performance on February 7, 1884. On January 11 the composer wrote that they would soon have the score in a two-piano arrangement, already referring to it as "the too, too famous F major" and noting that "the reputation it has acquired makes me want to cancel all my engagements."

Another more famous respondent to Brahms's new symphony (likewise in its two-piano version) was Clara Schumann, who wrote on February 11, 1884, from Frankfurt:

> I don't know where this letter will find you, but I can't refrain from writing it because my heart is so full. I have spent such happy hours with your wonderful creation...that I should like at least to tell you so. What a work! What a poem! What a harmonious mood pervades the whole! All the movements seem to be of one piece, one beat of the heart, each one a jewel! From start to finish one is wrapped about with the mysterious charm of the woods and forests. I could not tell you which movement I loved most. In the first I was charmed straight away by the gleams of dawning day, as if the rays of the sun were shining through the trees. Everything springs to life, everything breathes good cheer, it is really exquisite! The second is a pure idyll; I can see the worshippers kneeling about the little for-

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est shrine, I hear the babbling brook and the buzz of the insects. There is such a fluttering and a humming all around that one feels oneself snatched up into the joyous web of Nature. The third movement is a pearl, but it is a grey one dipped in a tear of woe, and at the end the modulation is quite wonderful. How gloriously the last movement follows with its passionate upward surge! But one's beating heart is soon calmed down again for the final transfiguration which begins with such beauty in the development motif that words fail me! How sorry I am that I cannot hear the symphony now that I know it so well and could enjoy it so much better. This is a real sorrow for me...

The symphony had its first performance in Vienna on December 2, 1883, under Hans Richter, and was successful despite the presence in the audience of a vocal Wagner-Bruckner faction which held against Brahms both his fame as a composer and his friendship with the critic Eduard Hanslick. Hanslick had heard the symphony already in one of two two-piano readings Brahms arranged for his friends before the actual premiere. In his review Hanslick pronounced the F major "a feast for the music lover and musician" and, of Brahms's symphonies to that time, "artistically the most perfect. It is more compactly made, more transparent in detail, more plastic in the main themes."*

An incredible succession of performances followed: Joseph Joachim, who had led the English premiere of the Brahms First in Cambridge, England, in 1877, introduced the Third to Berlin at the Academy of Music on January 4, 1884. At the end of the month Berlin heard the symphony again, twice in succession, with the Berlin Philharmonic under Franz Wüllner on the 28th (on which occasion Brahms performed his B-flat piano concerto) and then under Brahms himself the next night. By mid-February

*According to Hanslick, Richter christened the F major symphony as "Brahms's *Eroica*" shortly before the premiere. And like Beethoven in *his* Third Symphony, Brahms marks his first movement "Allegro con brio."



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the composer had led performances also in Wiesbaden, at the Gewandhaus in Leipzig, and at a Gürzenich concert in Cologne. At Meiningen, where his friend Hans von Bülow had three years earlier offered Brahms the renowned court orchestra as a "rehearsal orchestra" to try out his new works (providing the composer a sense of security that may have been a factor in his turning later to the creation of the Fourth Symphony), Bülow actually programmed the Third twice on a single concert!*

Brahms had already secured his reputation as an orchestral composer with the premiere of his Variations on a Theme by Haydn in Vienna in November 1873. Already behind him were his First Piano Concerto, the D major Serenade, Op. 11, and the A major Serenade, Op. 16, all dating from the late 1850s. Some material for the First Symphony also dates back to that time, but that work had to wait for its completion until 1876, by which time Brahms was able finally to overcome his strong reservations about following in Beethoven's footsteps. The Second Symphony followed without hesitation a year later, and the Violin Concerto came a year after that, both being products of Brahms's particularly productive summer work habits. Likewise the Third Symphony in 1883: having been occupied with thoughts for the symphony for some time, he inter-

*When Bülow celebrated his sixtieth birthday on January 8, 1890, Brahms sent him as a gift the autograph manuscript of the Third Symphony.

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rupted a trip to the Rhine, renting accommodations in Wiesbaden so that he could complete the work and apparently writing it out without pause.

When Brahms conducted his Third Symphony at a Hamburg Philharmonic concert in December 1884, one critic reported that

> Brahms's interpretation of his works frequently differs so inconceivably in delicate rhythmic and harmonic accents from anything to which one is accustomed, that the apprehension of his intentions could only be entirely possible to another man possessed of exactly similar sound-susceptibility or inspired by the power of divination.

Writing about his Fourth Symphony at a later time, Brahms had this to say:

> I have marked a few tempo modifications in the score with pencil. They may be useful, even necessary, for the first performance. Unfortunately they often find their way into print (with me as well as with others) where, for the most part, they do not belong. Such exaggerations are only necessary when a composition is unfamiliar to an orchestra or a soloist. In such a case I often cannot do enough pushing or slowing down to produce even approximately the passionate or serene effect I want. Once a work has become part of the flesh and blood, then in my opinion nothing of that sort is justifiable any more. In fact, the more one deviates from the original, the less artistic the performance becomes. With my older works I frequently find that everything falls into place without much ado and that many marks of the above-mentioned type become entirely superfluous. But how often does not someone try to make an impression nowadays with this so-called free artistic rendition—and how easy this is, even with the poorest orchestra and but a single rehearsal! An orchestra like that of Meiningen ought to take special pride in showing just the opposite.

These observations seem particularly relevant to a consideration of the Third Symphony, the most difficult of the four for a conductor to bring off successfully, and not just because all four movements end quietly. Early in this century, Tovey described the



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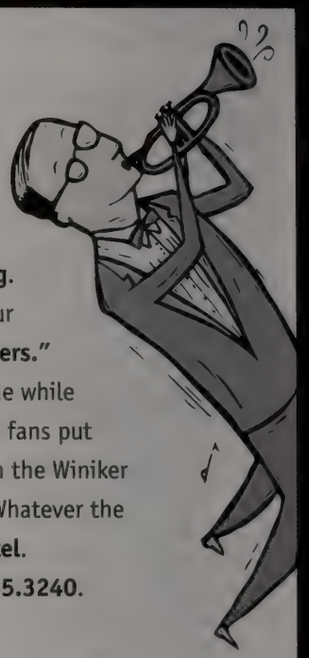
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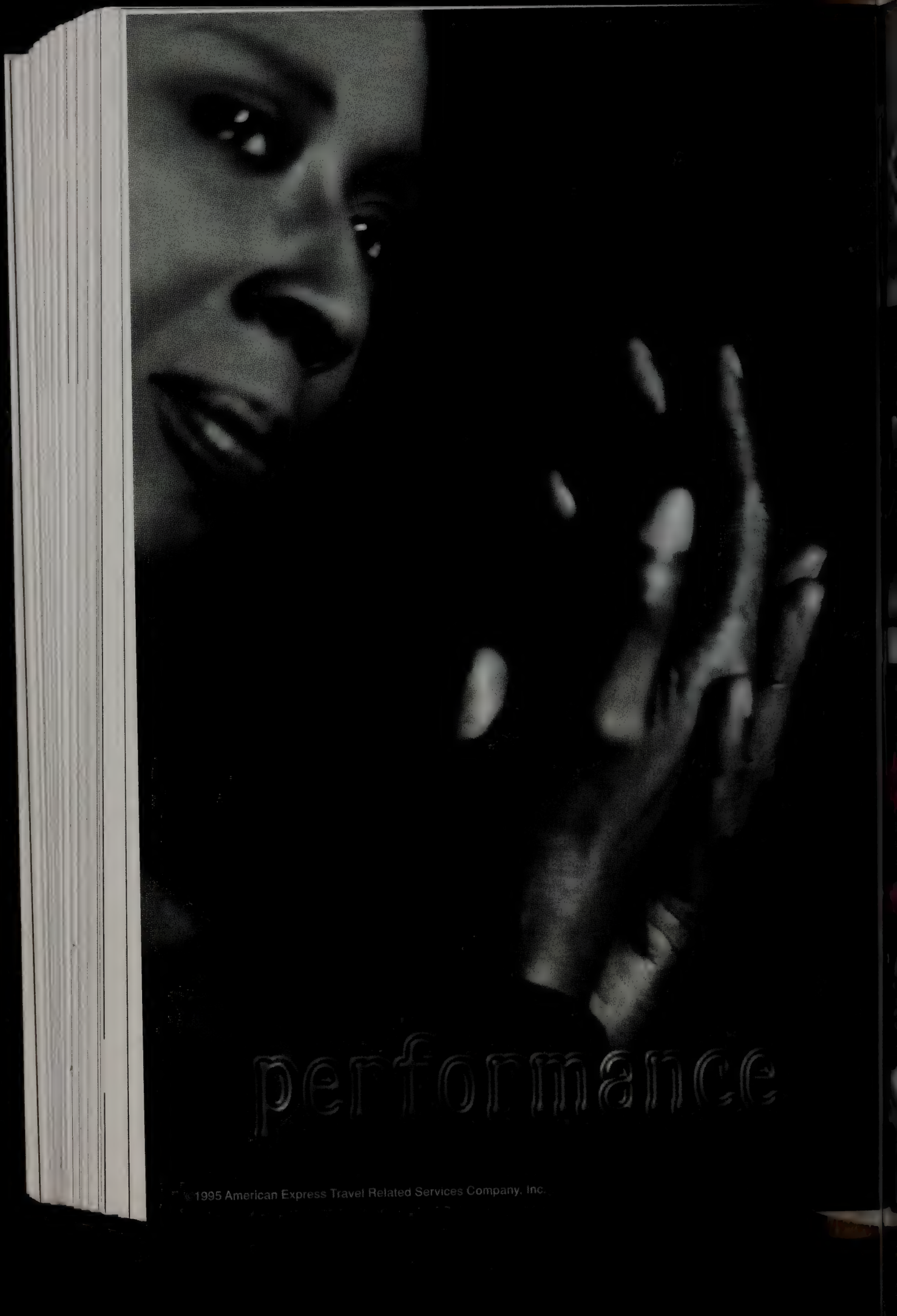
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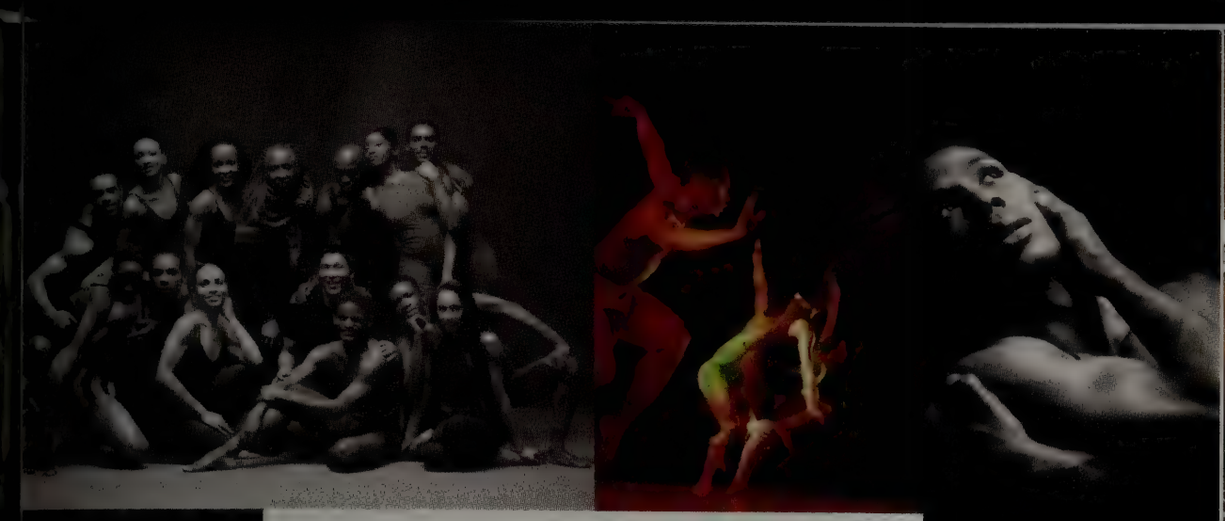
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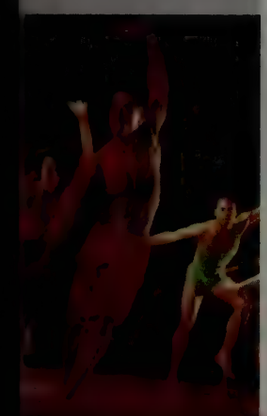




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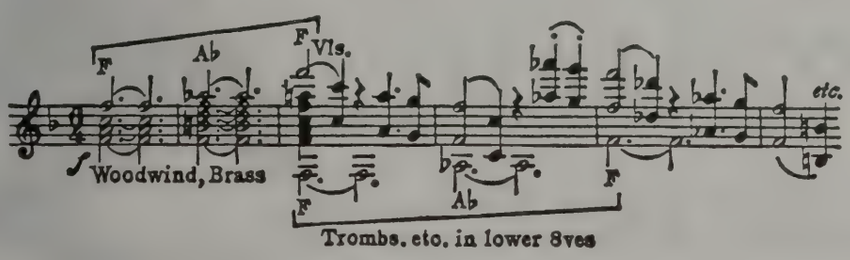
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F major as "technically by far the most difficult [of Brahms's symphonies], the difficulties being mainly matters of rhythm, phrasing, and tone." One might expand upon this by mentioning the swift alternation of sharply contrasted materials during the course of the first movement, and the need to make both clear and persuasive the thematic connections that bind together the first, second, and last movements, a procedure Brahms does not attempt in his other symphonies.* And as the least often performed of the four, the Third remains, in a sense, almost "new" insofar as audiences are concerned, and especially since its tight thematic and architectural structure, and its lean orchestration, stand in sharp contrast to the other three.

The symphony begins Allegro con brio, with a rising motto for winds and brass whose broad 6/4 meter seems almost to hold back forward progress; it is only with the introduction of the main theme, taking the initial motto as its bass line, that the music begins really to move:



The three-note motto, F-A-flat-F, is Brahms's shorthand for "*frei aber froh*," "free but glad," musical symbolism he had already used in his A minor string quartet, Opus 51, No. 2, as rejoinder to Joseph Joachim's F-A-E, "*frei aber einsam*," "free but lonely," many years before. But the F-A-flat-F motto here serves still another, purely musical purpose: the A-flat suggests F minor rather than F major, an ambiguity to be exploited elsewhere in the symphony. The sweeping main theme gives way to a new idea, tentative in its progress, clinging tenuously to nearly each note before moving to the next, but soon opening out and leading to a graceful theme given first to solo clarinet, then to solo oboe and violas in combination. This theme, in darker colorations, will be prominent in the development section of the movement. Now, however, an increase in activity leads to the close of the exposition, a forceful passage built from stabbing downward thrusts in the strings and a swirling wave of energy beginning in the winds and then encompassing the entire orchestra before grinding to a sudden halt for a repeat of the exposition. This is a particularly difficult moment rhythmically since the return to the nearly static opening of the movement comes virtually without warning, but there is something about the tight, classical architecture of this shortest of Brahms's symphonies that makes the exposition-repeat an appropriate practice here, and not just a bow to convention. Hearing the beginning twice also helps us recognize the masterstroke that starts the recapitulation, where the motto idea, introduced by a roll on the kettledrum, broadens out both rhythmically and harmonically to propel the music forward in a way the opening of the symphony did not attempt. The motto and main theme will come back in yet another forceful guise to begin the coda, the theme transforming itself there to a chain of descending thirds—Brahms's musical signature in so many of his works—before subsiding to pianissimo for one further, quiet return in the closing measures.

The second and third movements are marked by a contained lyricism, subdued and only rarely rising above a *piano*. Hanslick describes the opening pages of the C major

*One can look to the Schumann Fourth as an important precursor for this procedure in a symphony. One might also note that the main theme of Brahms's first movement echoes a phrase that occurs midway through the slow movement of Schumann's First Symphony.



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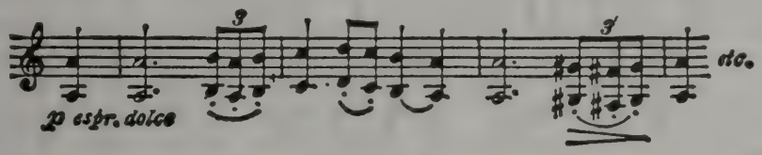
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Andante as "a very simple song dialogue between the winds and the deeper strings." The entry of the violins brings emphatic embellishment and the appearance of a new idea, sweetly expressive within a narrow compass, clearly characterized by the repeated pitch at its beginning and the triplet rhythm that stirs its otherwise halting progress:



Brahms will use the repeated-note motive to mysterious effect in this movement, but the entire theme will return to extraordinarily significant purpose later in the symphony.

The third movement is a gentle interlude in C minor, its pregnant melody heard first in the cellos and then in a succession of other instruments, among them combined flute, oboe, and horn; solo horn, solo oboe, and, finally, violins and cellos together. Before the statement by the solo horn, an interlude plays upon a yearning three-note motive again characterized by a simple repeated-pitch idea. As in the preceding movement, trumpets and drums are silent throughout.

The finale begins with a mysterious dark rustling of strings and bassoons that seems hardly a theme at all, and it takes a moment for us to realize that, contrary to all expectation—but obviously so right once we're aware of it—this last movement is in the minor mode. A pianissimo statement of the second-movement theme quoted earlier steals in so quietly that we barely have time to make the connection. Then, without warning, a fortissimo explosion alerts us already to how ripe for development is Brahms's "non-theme," as in the space of just a few pages it is fragmented and reinterpreted both rhythmically and melodically. This leads to the finale's second theme, a proud and heroic one proclaimed in the richly romantic combined timbres of cellos and horns; this is the music that suggested to Joachim the story of Hero and Leander.* After playing with further muted transformations of the opening idea, the development builds to a climax on overlapping statements of the second-movement theme proclaimed by the orchestra at full volume and hurtling the music into the recapitulation. Only with a quiet transformation in the violas of the opening idea does the energy level finally subside. The symphony's final pages return to the soft serenity of F major with the reemergence in a newly restrained guise of the second-movement theme, followed by allusion to and the return of the F-A-flat-F motto, and, at the end, one last, mist-enshrouded recollection of the symphony's beginning.

—Marc Mandel

*Joachim writing in a letter to Brahms dated January 27, 1884: "I find the last movement of your symphony deep and original in conception...It is strange that, little as I like reading poetic meanings into music, I have here formed a clear picture of 'Hero and Leander' and this has rarely happened to me in the whole range of music. The second subject in C major recalls to me involuntarily the picture of the intrepid swimmer fighting his way towards the promised goal, in the face of wind and storm. Is that something like your own conception?"

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The newest Mozart biography is something different: Maynard Solomon's *Mozart: A Life* (Harper Collins) follows his highly regarded *Beethoven* in taking an entirely fresh look at a thrice-familiar master, questioning received opinions, analyzing sources often overlooked, and, in particular, bringing a perceptive pscyhological analysis to bear on the vital question of Mozart and his father. Psychobiography often runs the risk of veering into sheer invention, but Solomon employs the form as well as it has ever been used, and no account of Mozart from now on will be able to avoid the issues it raises, though not everyone will want to follow him in laying many of Mozart's problems so strongly at the door of his father Leopold. Stanley Sadie's fine Mozart article in The New Grove has been published separately by Norton (available in paperback); Sadie is also the author of *Mozart* (Grossman, also paperback), a convenient brief life-and-works survey with nice pictures. Alfred Einstein's classic *Mozart: The Man, the Music* is still worth knowing (Oxford paperback). In many respects the most informative biography of Mozart—though it covers only the last ten years of his life—is Volkmar Braunbehrens' *Mozart in Vienna, 1781-1791* (Harper Perennial paperback), which convincingly lays to rest many myths about the composer while sketching far more effectively than previous writers the milieu in which he worked. H.C. Robbins Landon has also covered the same ground in several volumes devoted to Mozart in Vienna, to his final year, and to Vienna itself during the time Mozart was there. *The Mozart Compendium: A Guide to Mozart's Life and Music*, edited by H.C. Robbins Landon (Schirmer Books), is a first-rate single-volume reference work for the Mozart lover, filled with an extraordinary range of information, including things it might never have occurred to you to look up, but which you'll be delighted to know. A distinguished roster of specialists writes about the historical background of Mozart's life, the musical world in which Mozart lived, his

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social milieu and personality, his opinions on everything from religion and reading matter to sex and other composers. In addition, there are entries for all of Mozart's works with basic information regarding their composition, performance, publication, location of manuscripts, and special features (such as nicknames or borrowed tunes). Finally, a discussion of the reception of Mozart's music, performance practices, myths and legends about Mozart, Mozart in literature, and an evaluation of the biographies, analytical studies, and editions of Mozart's music caps a remarkable book. The concept of the book proved so successful—detailed and scholarly for the specialist, wide-ranging, yet accessible for the general music-lover—that the same model has been followed for similar volumes devoted to Beethoven and Wagner. A fine complete performance of *Der Schauspieldirektor* (without dialogue) featuring Arleen Augér and Reri Grist with Karl Böhm conducting the Dresden State Orchestra appears as "filler" for Böhm's recording of *The Magic Flute* (Deutsche Grammophon, three discs). The best available recording of the whole work (again without dialogue) on a single CD is one of the last recordings of Sir John Pritchard, a distinguished Mozartean, with the Vienna Philharmonic, with Kiri Te Kanawa and Edita Gruberova as the contending ladies (London, filled out with a selection of concert arias). For the overture alone, Sir Neville Marriner includes it in a program of nine Mozart overtures (those for the five most familiar Mozart operas, plus *Lucio Silla*, *Idomeneo*, *The Impresario*, and *La clemenza di Tito*), with the Academy of St. Martin in the Fields (Angel).

Max Bruch has at last been made the subject of a full-length study in English. Christopher Fifield's *Max Bruch: His Life and Works* (Braziller) closes an important gap with a study of the composer who was among the most popular figures of late nineteenth-century music, but is now, with the exception of a small handful of works, one of the most forgotten. There are also many books and articles about his music in German. The most useful of these for the concertos is *Max Bruchs Instrumentalmusik* by Wilhelm Lauth, which is No. 68 in the series *Beiträge zur rheinischen Musikgeschichte*



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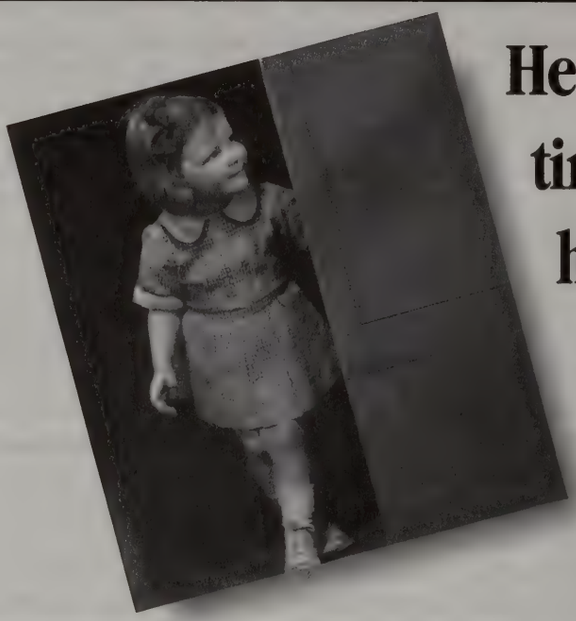
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(Arno Volk, Cologne). Donald Francis Tovey's sympathetic analysis of the G minor concerto is contained in his *Essays in Musical Analysis* (Oxford paperback). The G minor concerto has been recorded many times. Among the most worthy performances: Anne-Sophie Mutter with Herbert von Karajan and the Berlin Philharmonic (DG), Itzhak Perlman with Bernard Haitink and the Royal Concertgebouw Orchestra (Philips), and Nigel Kennedy with Jeffrey Tate and the English Chamber Orchestra (Angel); all of the above are coupled with the Mendelssohn Violin Concerto. Kyung-Wha Chung's version with the London Philharmonic Orchestra under Klaus Tennstedt is coupled with the Beethoven concerto (EMI Classics).

Brahms and his music have attracted a new wave of scholarship in recent years. Malcolm MacDonald's *Brahms* in the Master Musicians series (Schirmer Books) is a splendid life-and-works study that replaces the older volume by Peter Latham. *The Life of Johannes Brahms* by Florence May, who knew Brahms personally, remains a valuable classic; this two-volume biography came out in 1905 and is still available, though in an expensive reprint edition (Scholarly). Karl Geiringer's classic life-and-works study is still available (Oxford paperback), but has been largely surpassed by the most recent biographies. John Horton has contributed a good volume on *Brahms Orchestral Music* to the BBC Music Guides (University of Washington paperback). Donald Francis Tovey's excellent discussion of the Symphony No. 3 is reprinted in his *Essays in Musical Analysis* (Oxford paperback). For the reader with some technical knowledge of music, Arnold Schoenberg's essay "Brahms the Progressive" is not to be missed; it is contained in *Style and Idea* (St. Martin's). Bernard Jacobson's *The Music of Johannes Brahms* is a fine introduction to Brahms's style for those not afraid of musical examples (Fairleigh Dickinson University Press), and there are good things, too, in Julius Harrison's *Brahms and his Four Symphonies* (Da Capo). Some of the more specialized fruits of recent research have appeared in several volumes of *Brahms Studies* (Cambridge University Press). Aimed more at the general reader, though thoroughly up-to-date in approach, are the essays and other materials (including translations of letters and original reviews of Brahms works) in *Brahms and his World*, edited by Walter Frisch (Princeton paperback).

Seiji Ozawa has recorded the Second and Third Brahms symphonies with the Saito Kinen Orchestra (Philips). Bernard Haitink's recording of the Brahms Third with the Boston Symphony Orchestra has been issued on Philips paired with the Alto Rhapsody. Charles Munch's BSO recording of the Third Symphony, along with Brahms's *Tragic* Overture and Schumann's *Genoveva* Overture, has been reissued on RCA Gold Seal. Bruno Walter made a memorable recording of the Brahms Third with the Columbia Symphony Orchestra not long before he died; this has been reissued in fine sound on a Columbia compact disc, paired with the Variations on a Theme of Haydn. Other recordings available on CD include Georg Solti's with the Chicago Symphony, large-scaled and epic in conception (London, with the *Academic Festival* Overture), and fine readings by James Levine with the Chicago Symphony (RCA, with Schumann's First Symphony) and George Szell with the Cleveland Orchestra (CBS, with either the Second Symphony or the *Haydn* Variations, depending on the release).

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Violinist Akiko Suwanai has already established an international career as both soloist and recitalist performing in the major cities of Asia, Europe, and the Americas, collaborating with such conductors as Mstislav Rostropovich, Seiji Ozawa, Sir Neville Marriner, Yvgeny Svetlanov, Mikhail Pletnev, and Lorin Maazel, among others. She won first prize in the International Tchaikovsky Competition—becoming the youngest first-prize winner in the history of that competition—as well as the Best Bach Performer Award and the Best Tchaikovsky Performer Award. Highlights of recent seasons have included performances with the Moscow State Symphony with Gennady Rozhdestvensky, the State Symphony of Russia with Yvgeny Svetlanov, the Academy of St. Martin in the Fields with Sir Neville Marriner, appearances at the Ravinia Festival, a tour of Germany, and concerts in Santiago, Chile, and Buenos Aires. Previous engagements have also included appearances at the Salzburg Festival and the London Proms, a tour as a member of the Saito Kinen Orchestra with Seiji Ozawa conducting, a Carnegie Hall concert as soloist with the Toho Gakuen Orchestra, a special recital welcoming President Gorbachev in his first official visit to Japan, concerts with Rostropovich at the Evian Festival in France, and appearances with the Belgian National Orchestra, the NHK Symphony Orchestra, the Budapest Symphony, the Liège Philharmonic, and the St. Petersburg Symphony. Current engagements include appearances with André Previn and the NHK Symphony, Semyon Bychkov and the Orchestre National de Paris, Yuri Temirkanov and the St. Petersburg Philharmonic, and Matthias Bamert and the Seattle Symphony. Besides winning the Tchaikovsky Competition, she has been a winner in the 35th International Paganini Violin Competition, the fourth International Japan Competition, and the Queen Elisabeth International Competition, as the youngest entrant. Born in Tokyo, Ms. Suwanai began violin lessons at three and soon entered the Toho Gakuen Music Class for Children. She won first prize in the grade school division of the All Japan Students Music Competition in 1981, and first prize in the junior high school division in 1985. In 1987 she received first prize in the Japan National Music Competition, as well as the Matsushita Award, which guaranteed her delegation to international competitions overseas. Ms. Suwanai has studied with Toshiya Eto, graduated from the music department of the Toho Gakuen High School, and later graduated with honors from the Toho Gakuen School of Music College, subsequently studying with Dorothy DeLay and Cho-Liang Lin at Juilliard, and at Columbia University. She makes her Boston Symphony Orchestra debut at these concerts, to be followed by further performances of the Bruch concerto with Mr. Ozawa and the orchestra in New York and at the Kennedy Center.

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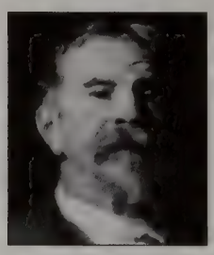
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NEXT PROGRAM...

Wednesday, April 17, at 7:30 p.m. (Open Rehearsal;
Pre-Rehearsal Talk at 6:30 in Symphony Hall)
Thursday, April 18, at 8
Friday, April 19, at 1:30
Saturday, April 20, at 8
Tuesday, April 23, at 8

BERNARD HAITINK conducting

RAVEL — *Alborada del gracioso*

STRAVINSKY — Violin Concerto in D

Toccata
Aria I
Aria II
Capriccio

PAMELA FRANK

INTERMISSION

RAVEL — *Le Tombeau de Couperin*

Prélude
Forlane
Menuet
Rigaudon

STRAUSS — *Death and Transfiguration,* Tone poem for large orchestra, Opus 24

For the first of his two programs this spring, Principal Guest Conductor Bernard Haitink offers varied works by Ravel, Stravinsky, and that great illustrator in music, Richard Strauss. Ravel's *Alborada del gracioso* is one of that composer's tributes to Spain, which was close to his birthplace. By way of contrast, *Le Tombeau de Couperin* evokes the clarity and grace of the French classical tradition. Acclaimed American violinist Pamela Frank makes a return BSO engagement, as soloist in Stravinsky's Violin Concerto, a work written partly in tribute to J.S. Bach, with much of that composer's same drive and vigor. One of Strauss's most evocative tone poems, *Death and Transfiguration* depicts the torments of an ill and dying man whose release from this world is conveyed in music of great atmosphere, drama, and, ultimately, tenderness.

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Thursday 'D'—April 18, 8-9:55
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Saturday 'B'—April 20, 8-9:55
Tuesday 'C'—April 23, 8-9:55

BERNARD HAITINK conducting
PAMELA FRANK, violin

RAVEL	*Alborada del gracioso*
STRAVINKSKY	Violin Concerto
RAVEL	*Le Tombeau de Couperin*
STRAUSS	*Death and Transfiguration*

Thursday, April 25, at 10:30 a.m.
Open Rehearsal
Marc Mandel will discuss the program at 9:30 in Symphony Hall.
Thursday 'C'—April 25, 8-10
Friday 'A'—April 26, 1:30-3:30
Saturday 'A'—April 27, 8-10

BERNARD HAITINK conducting

WEBERN	*Im Sommerwind*
RAVEL	*Valses nobles et sentimentales*
SHOSTAKOVICH	Symphony No. 10

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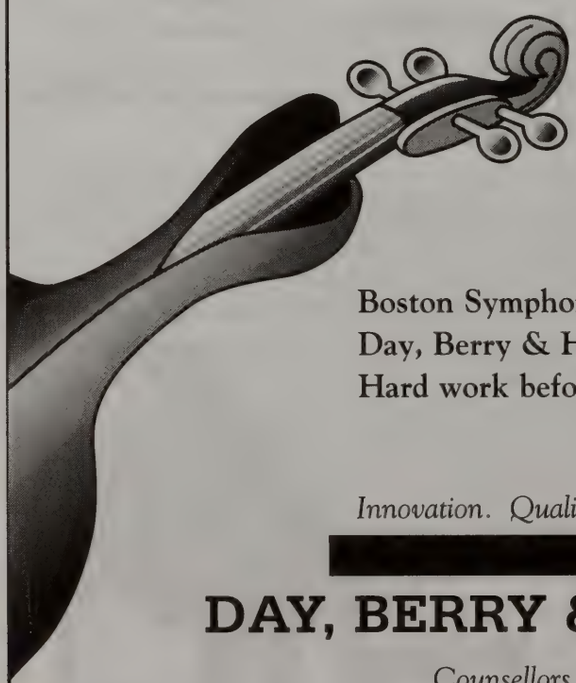

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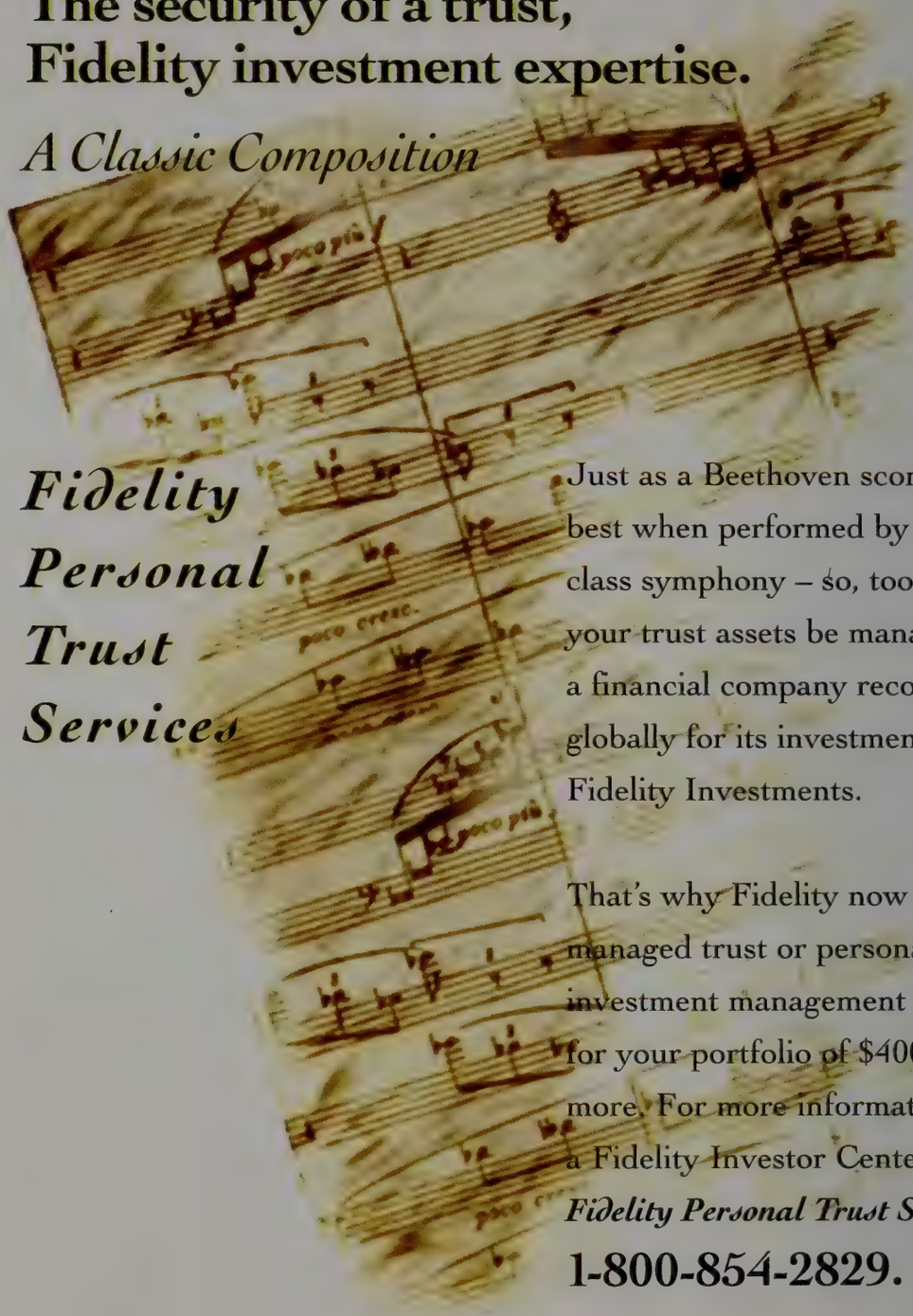


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A Tribute to Roland Hayes



As part of the citywide tribute in February to the famous tenor Roland Hayes, the Boston Symphony Orchestra honored him with concerts on February 1, 2, and 3. In connection with this tribute the Boston Symphony Archives has mounted an exhibit that explores the life and career of the famous African-American tenor, who began his distinguished career in Boston in 1917. Photographs, letters, programs, awards, and other memorabilia, including a bronze bust by Renee Vautier and a fur coat worn by Roland Hayes, are on exhibit in the two Archives display cases in the Cohen Wing lobby. The Boston Symphony Orchestra would like to thank the following individuals and organizations for making materials available to us: Afrika Hayes-Lambe, Allan Keiler, A. Fred Prager, and the Boston Public Library.

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George Walker's "Lilacs," A BSO Commission Premiered This February, Wins 1996 Pulitzer Prize in Music Composition

George Walker's *Lilacs*, a setting for voice and orchestra of words from Walt Whitman's "When lilacs last in the dooryard bloom'd," was awarded the 1996 Pulitzer Prize in Music Composition earlier this month. Commissioned by the Boston Symphony Orchestra with assistance from AT&T, *Lilacs* was premiered here by Seiji Ozawa and the Boston Symphony Orchestra with soprano Faye Robinson this past February 1, 2, and 3 as part of the BSO program "A Tribute to Roland Hayes." Mr. Walker's recent composition joins Roger Sessions's Concerto for Orchestra, a BSO centennial commission introduced by Mr. Ozawa and the orchestra in October 1981, as a recipient of the Pulitzer Prize in that category.

Boston Symphony Orchestra Announces 1996-97 Season

The Boston Symphony Orchestra has recently announced details of its 1996-97 subscription season. Seiji Ozawa leads the Opening Night concert on Wednesday, September 25, with soloists Isaac Stern and the young Korean cellist Han-Na Chang in her BSO debut. During the season, the orchestra will mark the 200th anniversary of Schubert's birth, the centennial of Brahms's death, and the centennial of Bruckner's death with selected works by those composers. Seiji Ozawa's nine programs will include three world premieres, one a new work for soloists, chorus, and orchestra by Boston composer Leon Kirchner, the other two (by Augusta Read Thomas and Bernard Rands) to be introduced with cellist Mstislav Rostropovich as part of a program celebrating his seventieth birthday, and in which he will also be soloist in Strauss's *Don Quixote*. To close the season in April, BSO Principal Guest Conductor Bernard Haitink leads three programs. Guest conductors include Myung-Whun Chung, James Conlon, Edo De Waart, Hans Graf, André Previn, Sir Simon Rattle, Robert Spano, Jeffrey Tate, Franz Welser-Möst, BSO Assistant Conductor Richard Westerfield, and, in his BSO subscription series debut, John Williams. Featured soloists also include, among others, pianists Martha Argerich, Emanuel Ax, Leon Fleisher, Garrick Ohlsson, and Krystian Zimerman, as well as Leif Ove Andsnes, Andreas Haefliger, and Elizabeth Leonskaya in their BSO debuts; vocalists John Aler, Roberta Alexander, Barbara Bonney, José van Dam (in a rare United States appearance, singing Mahler and Ravel), and Susan Graham, as well as Sumi Jo and Nathalie Stutzman in their BSO debuts; violinists Josef Suk, Christian Tetzlaff, and Maxim Vengerov; violist Yuri Bashmet; cellist Yo-Yo Ma; flutist James Galway; oboist Heinz Holliger; percussionist Evelyn Glennie in her BSO debut; and BSO principals William R. Hudgins, clarinet, and Richard Svoboda, bassoon. Current subscribers should already have received their renewal information. For a full-color brochure detailing complete programs and ticket information (to be available late this month), others may call (617) 266-1492 or write to "BSO '96-97 Season," Symphony Hall, 301 Massachussetts Avenue, Boston, MA 02115.

"Presidents at Pops" Celebrates Fifteenth Year on Wednesday, June 5

The fifteenth annual "Presidents at Pops" will mark this significant milestone on Wednesday evening, June 5, with a special performance by Keith Lockhart and the Boston Pops Orchestra and a tribute to the more than twenty-five companies that have been continuous supporters of this event since its inception in 1982. The largest fundraising event of its kind in the country, "Presidents at Pops" has raised millions of dollars in unrestricted support for the BSO over the past fourteen years. This year's committee chairman, William C. Van Faasen, CEO of Blue Cross and Blue Shield of Massachusetts, will serve as host to more than one hundred leading New England businesses as they gather at Symphony Hall to support the Boston Symphony Orchestra. The evening's theme, "Presidents Play Pops," will be evident not only onstage but also in the program book, which will include black-and-white formal portraits of the CEOs of the fifteen-



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year sponsoring institutions, who will be photographed with musical instruments prior to the event. Advertising space in the commemorative program book is still available and will reach a distinguished audience of 2,400 corporate executives and their guests. A limited number of sponsorships are still available: the $7,000 full package and the $4,000 half-package include concert tickets, cocktails, and a gourmet picnic supper. The senior executive of each sponsoring company will also receive an invitation for two to the elegant Leadership Dinner in September. For further information about how your company can participate in "Presidents at Pops," please call Anne Cademenos, Director of Corporate Development, at (617) 638-9298.

BSO Members in Concert

The Boston Artists Ensemble concludes its 1995-96 season with a program including Schubert's C minor *Quartettsatz*, D.703, Smetana's String Quartet in E minor, *From My Life*, and Brahms's Clarinet Quintet in B minor, Opus 115, on Friday, April 19, at 8 p.m. at Trinity Episcopal Church in Newton, and on Friday, April 26, at 8 p.m. at the Peabody-Essex Museum in Salem. The performers include BSO members Bo Youp Hwang and Catherine French, violins, Burton Fine, viola, Jonathan Miller (the ensemble's founder), cello, and Thomas Martin, clarinet. Tickets are $20 general admission ($17 students and seniors). For more information call (617) 964-6553.

BSO assistant orchestra personnel manager Bruce Creditor is the clarinetist in a performance of Brahms's Quintet in B minor for clarinet and strings, Opus 115, closing the final concert of Emmanuel Music's four-year survey of the composer's vocal, piano, and chamber music, on Sunday, April 21, at 4 p.m. at the C. Walsh Theater, Suffolk University, 41 Temple Street on Beacon Hill. Tickets are $17 ($12 seniors and students). For more information call (617) 536-3356.

BSO members Victor Romanul, Tatiana Dimitriades, Edward Gazouleas, and Ronald Feldman will be among the participants in a Boston Conservatory Chamber Ensemble concert on Sunday, April 28, at 4 p.m., at the First and Second Church, 66 Marlborough Street. The program includes an arrangement for flute quartet of Rossini's *William Tell* Overture, Ned Rorem's Trio for flute, cello, and piano featuring flutist Marianne Gedigian, and the premiere of Arthur Levering's piano quartet, *Cloches*, commissioned by the Chamber Ensemble. Tickets are $10 general admission ($7 students and seniors). For more information call (617) 536-3063.

BSO assistant concertmaster Laura Park appears in concert with BSO artistic administrator Anthony Fogg, piano, clarinetist Catherine Hudgins, and cellist Andres Diaz on Sunday, April 28, at 7:30 p.m. on the Follen Church Concert Series, 755 Massachusetts Avenue in Lexington. The program includes the Handel-Halvorsen *Passacaglia*, Ravel's Sonata for Violin and Cello, and Messiaen's *Quartet for the End of Time*, for clarinet, violin, cello, and piano. General admission is $10 ($7 seniors and students). For more information call (617) 862-5234.

Ronald Knudsen leads the New Philharmonia Orchestra, the new community orchestra made up mostly of former Newton Symphony members, in the final subscription concert of its inaugural season on Saturday, May 4, at 8 p.m. at Ellsworth Hall at Pine Manor College, 400 Heath Street in Chestnut Hill. The all-Tchaikovsky program includes the Violin Concerto with BSO associate concertmaster Tamara Smirnova as soloist, the Polonaise from *Eugene Onegin*, and the Symphony No. 4. General admission is $17 ($10 for students). For more information call (617) 527-9717.

BSO violinist Jerome Rosen is the pianist with Valeria Vilker Kuchment, violin, Owen Young, cello, and Julie Vaverka, clarinet, for the last of three Sunday-afternoon concerts devoted to chamber music of Brahms, on Sunday, May 5, at 2:30 p.m. at the First and Second Church of Boston, 66 Marlborough Street. The program includes the Violin Sonata No. 2 in A, Opus 100, the F minor clarinet sonata, Opus 120, No. 1, and the F minor quintet for piano and strings, Opus 34 (also including BSO members Catherine French, violin, and Burton Fine, viola). Admission is $13. For more information call (617) 876-7855.

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SEIJI OZAWA



Seiji Ozawa is now in his twenty-third season as music director of the Boston Symphony Orchestra. Mr. Ozawa became the BSO's thirteenth music director in 1973, after a year as music adviser; his tenure with the Boston Symphony is the longest of any music director currently active with an American orchestra. In his more than two decades as music director, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts at Symphony Hall and Tanglewood, on tours to Europe, Japan, Hong Kong, China, and South America, and across the United States, including regular concerts in New York. Mr. Ozawa has upheld the BSO's commitment to new music through the commissioning of new works, including a series of centennial commissions marking the orchestra's hundredth birthday in 1981, and a series of works celebrating the fiftieth anniversary in 1990 of the Tanglewood Music Center, the orchestra's summer training program for young musicians. In addition, he has recorded more than 130 works with the orchestra, representing more than fifty different composers, on ten labels.

In addition to his work with the Boston Symphony, Mr. Ozawa appears regularly with the Berlin Philharmonic, the New Japan Philharmonic, the London Symphony, the Orchestre National de France, the Philharmonia of London, and the Vienna Philharmonic. He made his Metropolitan Opera debut in December 1992, appears regularly at La Scala and the Vienna Staatsoper, and has also conducted opera at the Paris Opera, Salzburg, and Covent Garden. In September 1992 he founded the Saito Kinen Festival in Matsumoto, Japan, in memory of his teacher Hideo Saito, a central figure in the cultivation of Western music and musical technique in Japan, and a co-founder of the Toho School of Music in Tokyo. In addition to his many Boston Symphony recordings, Mr. Ozawa has recorded with the Berlin Philharmonic, the Chicago Symphony, the London Philharmonic, the Orchestre National, the Orchestre de Paris, the Philharmonia of London, the Saito Kinen Orchestra, the San Francisco Symphony, the Toronto Symphony, and the Vienna Philharmonic, among others.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France. Charles Munch, then music director of the Boston Symphony Orchestra, subsequently invited him to attend the Tanglewood Music Center, where he won the Koussevitzky Prize for outstanding student conductor in 1960. While a student of Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, who appointed him assistant conductor of the New York Philharmonic for the 1961-62 season. He made his first professional concert appearance in North America in January 1962, with the San Francisco Symphony. He was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. He conducted the Boston Symphony Orchestra for the first time in 1964, at Tanglewood, and made his first Symphony Hall appearance with the orchestra in January 1968. In 1970 he became an artistic director of Tanglewood.

Mr. Ozawa recently became the first recipient of Japan's Inouye Sho ("Inouye Award"). Created to recognize lifetime achievement in the arts, the award is named after this century's preeminent Japanese novelist, Yasushi Inouye. In September 1994 Mr. Ozawa received his second Emmy award, for Individual Achievement in Cultural Programming, for "Dvořák in Prague: A Celebration," with the Boston Symphony Orchestra. He won his first Emmy for the Boston Symphony Orchestra's PBS television series "Evening at Symphony." Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.

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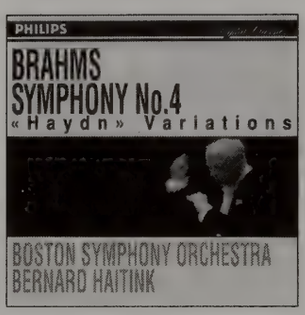
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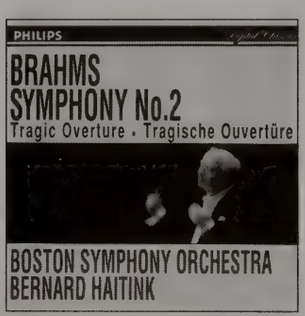
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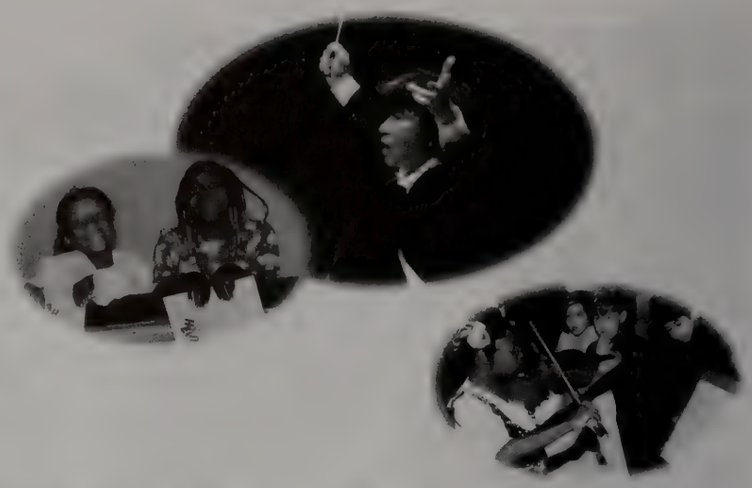
Joseph Maurice Ravel was born in Ciboure near Saint-Jean-de-Luz, Basses-Pyrénées, in the Basque region of France just a short distance from the Spanish border, on March 7, 1875, and died in Paris on December 28, 1937. He composed Alborada del gracioso *as a piano piece in 1905, orchestrating the work in 1918. The orchestral premiere was given in Paris on May 17, 1919, Rhené-Baton conducting. The first American performance took place at a concert of the Boston Orchestral Club under the direction of Georges Longy on February 16, 1921. Serge Koussevitzky gave the first Boston Symphony Orchestra performance on January 7, 1929, in New York. Later BSO performances were given by Enrique Fernández Arbós, Richard Burgin, Leonard Bernstein, Pierre Monteux, Eugene Ormandy, and Seiji Ozawa, who led the most recent Tanglewood performance in July 1985 and the most recent subscription performances in November 1994. The score calls for two flutes and piccolo, two oboes and English horn, two clarinets, two bassoons and contrabassoon, four horns, two trumpets, three trombones and tuba, timpani, crotales, triangle, tambourine, castanets, side drum, cymbals, bass drum, xylophone, two harps, and strings.*

In 1905 Ravel composed a set of five piano pieces under the title *Miroirs* (*Mirrors*). Three of the five individual works—*Une Barque sur l'océan*, *Alborada del gracioso*, and *La Vallée des cloches*—were all later orchestrated. The most successful of these reclothed

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pieces is certainly the *Alborada del gracioso*. In its original keyboard format, the piece is filled with powerful accents and impossibly fast repeated notes that are a challenge to even the most gifted virtuoso. Such overwhelming technical demands almost cried out to be translated to the orchestra, especially for a composer like Ravel, to whom the art of transcribing from piano to orchestra was a welcome challenge, one that he met repeatedly with remarkable success.

The title of the piece is evocative, if a bit mysterious. "*Alborada*" is the Spanish equivalent of the French "*aubade*," the Italian "*alba*," and the German "*Morgenlied*," all of them "dawn songs," a characteristic genre from the lyric poetry of the Middle Ages. Generally they are conceived as being sung by a friend watching out for the safety of two illicit lovers. As the night wanes, the friend, outside the bedroom window, sings that the dawn is approaching and that it is time for the lovers to part. (Wagner employed the same genre of the "dawn song" in Brangaene's unheeded warning to Tristan and Isolde that the night is drawing to its end.) As such, the poem of a song—and any music that would accompany it—is likely to be of a sentimental cast.

It is the second part of Ravel's title that is uniquely elusive, for this is the *aubade* of the "*gracioso*"—a buffoon, a jester, a clown. So this "morning song" is not the end of a romantic interlude, but rather a vigorous Spanish dance, possibly somewhat comic in character, built up from a typical Iberian rhythm and the frequent opposition of 6/8 and 3/4 meters, often heard simultaneously in different instruments. But the rhythmic pattern here is treated with more variety than in the intentionally hypnotic *Boléro*, as the meter shifts occasionally from 6/8 to 9/8. The introductory phrase, pizzicato in the strings, suggests a guitar refrain that recurs several times between "verses" of the song, which becomes a brilliant orchestral showpiece, presented with bright splashes of color and virtuosic solo interjections culminating in a glorious racket. As a real "dawn song," the work would be catastrophic; in addition to waking the lovers, it would arouse the entire neighborhood. But it remains one of Ravel's most colorful evocations of Iberian dance.

—Steven Ledbetter

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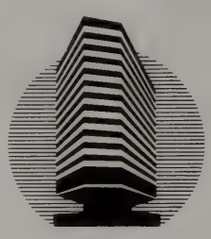
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Igor Stravinsky
Violin Concerto in D



Igor Stravinsky was born at Oranienbaum, Russia, on June 17, 1882, and died in New York on April 6, 1971. The Violin Concerto was composed in 1931 between mid-March and September 25 that year. The first performance took place on October 23, 1931, with Samuel Dushkin as soloist and the composer conducting the Berlin Radio Orchestra. With Serge Koussevitzky conducting, Dushkin gave the first United States performances at the Boston Symphony concerts of January 1 and 2, 1932. After that it was played here only once in the next thirty years, by Nathan Milstein in 1941 with Richard Burgin conducting, but starting in the 1960s it was performed frequently by the BSO's then concertmaster Joseph Silverstein, with Erich Leinsdorf, Seiji Ozawa, and Michael Tilson Thomas. Since then it has been performed at Boston Symphony concerts by Itzhak Perlman with Seiji Ozawa (who also recorded it with the BSO for Deutsche Grammophon), Kyung-Wha Chung with André Previn, Cho-Liang Lin with Andrew Davis and Michael Tilson Thomas (the latter leading the most recent Tanglewood performance in August 1985), and Anne-Sophie Mutter with Seiji Ozawa (the most recent subscription performances, in April 1989). The orchestra consists of two flutes and piccolo, two oboes and English horn, two clarinets, high clarinet in E-flat, three bassoons (third doubling contrabassoon), four horns, three trumpets, three trombones, tuba, timpani, bass drum, eight first and eight second violins, six violas, four cellos, and four basses.

Stravinsky mistrusted virtuosos:

> In order to succeed they are obliged to lend themselves to the wishes of the public, the great majority of whom demand sensational effects from the player. This preoccupation naturally influences their taste, their choice of music, and their manner of treating the piece selected. How many admirable compositions, for instance, are set aside because they do not offer the player any opportunity of shining with facile brilliancy!

These thoughts were prompted by the suggestion made in 1931 by Willy Strecker, one of the directors of the music publisher B. Schott's Sons, that Stravinsky write something for a remarkable young violinist named Samuel Dushkin, whom Strecker admired. Dushkin was a Polish-born musician who had been adopted by an American benefactor, Blair Fairchild, and given training with Leopold Auer. Stravinsky hesitated for two reasons: he doubted that he was familiar enough with the violin to write a really virtuosic part for it, and he was afraid the usual type of "virtuoso performer" would not in any case be interested in playing his piece. A meeting with Dushkin dispelled the latter doubt: "I was very glad to find in him, besides his remarkable gifts as a born violinist, a musical culture, a delicate understanding, and—in the exercise of his profession—an abnegation that is very rare."

In the meantime Paul Hindemith encouraged Stravinsky to undertake the work despite his lack of familiarity with the violin; this could be a positive advantage, Hindemith insisted, since it would prevent the solo part from turning into a rehash of other violin concertos, employing the same old runs and turns of phrase.

So Stravinsky and Dushkin began to work together. The first movement was largely composed between March 11 and March 27, 1931; the second movement was written between April 7 and May 20, the third between May 24 and June 6, and the finale between June 12 and September 4. Early in the collaboration, Dushkin recalled, at

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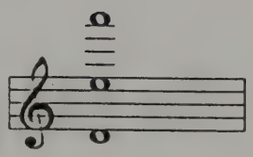
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lunch in a Paris restaurant, Stravinsky

took out a piece of paper and wrote down this chord



and asked me if it could be played. I had never seen a chord with such an enormous stretch, from the E to the top A, and I said, "No." Stravinsky said sadly, "*Quel dommage*" ("What a pity"). After I got home, I tried it, and to my astonishment, I found that in that register the stretch of the eleventh was relatively easy to play, and the sound fascinated me. I telephoned Stravinsky at once to tell him it could be done. When the concerto was finished, more than six months later, I understood his disappointment when I first said, "No." This chord, in different dress, begins each of the four movements. Stravinsky himself calls it his "passport" to that concerto.

As the work progressed, Stravinsky would show Dushkin the materials, little by little, as they were composed; the violinist tried them out and made suggestions as to how they might be made easier or more effective for the solo instrument. Dushkin suggested ways to make the material "violinistic," suggestions that Stravinsky rejected at least as often as he accepted them.

Whenever he accepted one of my suggestions, even a simple change such as extending the range of the violin by stretching the phrase to the octave below and the octave above, Stravinsky would insist upon altering the very foundations accordingly. He behaved like an architect who if asked to change a room on the



Samuel Dushkin and Igor Stravinsky during intermission of the concert at which the Violin Concerto was premiered

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third floor had to go down to the foundation to keep the proportions of the whole structure.

The one thing Stravinsky sought to avoid throughout was the kind of flashy virtuosity of which many romantic concertos—and especially those by violinists—were made:

> Once [recalls Dushkin] when I was particularly pleased with the way I had arranged a brilliant violinistic passage and tried to insist on his keeping it, he said: "You remind me of a salesman at the Galeries Lafayette. You say, 'Isn't this brilliant, isn't this exquisite, look at the beautiful colors, everybody's wearing it.' I say, 'Yes, it is brilliant, it is beautiful, everyone is wearing it—I don't want it.'"

Despite Dushkin's assistance, the resulting concerto is unmistakably Stravinsky's own. In the opening Toccata, the parts for woodwind and brass predominate so thoroughly and to such bright effect that one is tempted to think that Stravinsky completely omitted the upper strings (as he had done in the *Symphony of Psalms* a year earlier) to allow the soloist to stand out. Actually the orchestra is quite large (and includes the full body of strings), but Stravinsky scores the solo violin in a wide variety of chamber-music groupings. The result is thus less like a grand romantic concerto, in which the soloist is David pitted against an orchestral Goliath, and rather more like one of Bach's *Brandenburg* Concertos, with the soloist enjoying the role of *primus inter pares*.

As is often the case when Stravinsky uses elements of an older style in this period, he takes gestures that sound stable and solid—the turn figure in the trumpets right after the opening chords, the repeated eighth-notes—and uses them in different ways, so that the expectations they raise are sometimes confirmed and sometimes denied. What is an upbeat? a downbeat? What meter are we in, anyway? The witty play of older stylistic clichés in a new and unexpected arrangement is one possible meaning of "neo-classic" in Stravinsky's work.

The two middle movements are both labeled "Aria," a name sometimes given by Bach to predominantly lyrical slow movements. Aria I is the minor-key lament of the concerto, but a gentle one; Aria II is the real lyric showpiece. The melodic lines have the kind of sinuous curve found in an embellished slow movement by Bach. Stravinsky himself commented that the one older concerto that might reveal an influence on his work was the Bach concerto for two violins. His predilection for instrumental pairs hinted at that in the earlier movements, especially the Toccata, but the last movement is most charmingly explicit: after the solo violin has run through duets with a bassoon, a flute, even a solo horn, the orchestra's concertmaster suddenly takes off on a solo of his own—or rather a duet with the principal soloist—thus creating the two-violin texture of the Bach concerto.

—S.L.



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Maurice Ravel
Le Tombeau de Couperin



Joseph Maurice Ravel was born in Ciboure near Saint-Jean-de-Luz, Basses-Pyrénées, in the Basque region of France just a short distance from the Spanish border, on March 7, 1875, and died in Paris on December 28, 1937. He composed Le Tombeau de Couperin *as a suite in six movements for piano solo between 1914 and 1917, then orchestrated four of those movements in 1919. The orchestral suite was first performed on February 28, 1920, in Paris, Rhené-Baton conducting. The Boston Symphony Orchestra's performances under Pierre Monteux on November 19 and 20, 1920, were the first of this music in America, subsequent BSO performances being given by Ravel himself (in January 1928), Serge Koussevitzky, Richard Burgin, Charles Munch, Jean Martinon, Jorge Mester, Seiji Ozawa, Leonard Slatkin, Robert Spano, and André Previn (including the most recent subscription performances, in February 1990, and the most recent Tanglewood performance, in August 1995). The score calls for a modest orchestra consisting of two flutes, oboe, two clarinets, two bassoons, two horns, trumpet, harp, and strings.*

During the sixteenth and seventeenth centuries French poets frequently wrote short poems—or assembled collections of such poems—commemorating the death of a notable person. Such poems were called "*tombeaux*" ("tombstones"). Usually the deceased person to be so honored was of the high nobility, though occasionally the death of a great poet, like Ronsard, might generate an outpouring of literary tributes. During the



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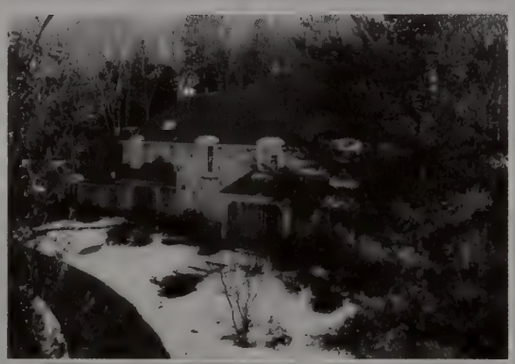
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seventeenth century the *tombeau* tradition was adopted by French composers, who wrote their works most frequently for solo lute or solo harpsichord, usually in the form of a slow, stately dance movement. A group of French composers in the late nineteenth and early twentieth centuries, concerned with recapturing some of the history of the French musical tradition, began reusing the neo-classical dance forms in their compositions. Ravel was the first to reuse the term *tombeau*, in his tribute to his great predecessor François Couperin (1668-1733), whose music shares with Ravel's own a characteristic concern for grace, elegance, and decoration.

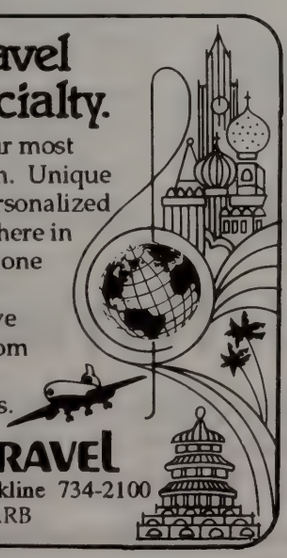
The original piano-solo version of *Le Tombeau de Couperin* occupied Ravel for some three years, on and off, during the devastating course of World War I, which was personally shattering to him. The piano work was a *tombeau* not only to the Baroque composer Couperin but also to deceased friends—each of the six movements was dedicated to a victim of the war. The piano version contained the following sections: Prélude, Fugue, Forlane, Rigaudon, Menuet, and Toccata. When Ravel decided to orchestrate the work in 1919, he omitted the Fugue and Toccata entirely and reversed the positions of the Menuet and Rigaudon.

The music of Ravel's *Tombeau* is not really an evocation of Couperin's own style—not even in a very extended way. Ravel simply hoped to pay tribute to the entire French musical tradition (then evidently under attack—culturally as well as militarily—from Germany). In its orchestral guise, the Prélude, with its running sixteenth-note figurations, makes extended demands on the articulation and breath-control of the woodwind players, especially the oboist. The Forlane is fetchingly graceful, delicate, and highly polished. (Oddly enough, given Ravel's evident intention of commemorating French music, the *forlane* is an old dance from Italy, not France!) Ravel was evidently especially fond of the Menuet, which was the last music to be seen on his music rack when he died in 1937. And the Rigaudon, with its brassy outbursts, brings the *Tombeau* to a cheerful and lively conclusion.

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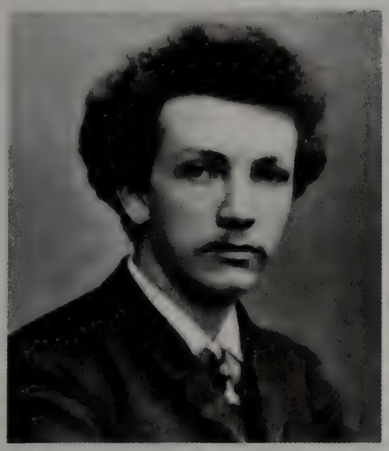
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Richard Strauss
Death and Transfiguration, Tone poem for large orchestra, Opus 24



Richard Strauss was born in Munich, Germany, on June 11, 1864, and died in Garmisch-Partenkirchen, Bavaria, on September 8, 1949. He began composing Tod und Verklärung *(*Death and Transfiguration*) in the late summer of 1888, completing the score on November 18, 1889. Strauss himself conducted the first performance, at the Eisenach Festival, on June 21, 1890. The first American performance was given by Anton Seidl and the Philharmonic Society of New York on January 9, 1892, at the Metropolitan Opera House. Emil Paur and the Boston Symphony Orchestra gave the first Boston performances on February 5 and 6, 1897, on which occasion BSO program annotator William Foster Apthorp wrote in his capacity as critic for the Boston Transcript that "'Strauss' 'Death and Damnation'—we beg pardon—'Death and Transfiguration'—is an unholy terror. It is like a musical reflection of all the deadly and noisome diseases flesh is heir to, viewed through a magnifying glass of three thousand diameters. Such a farrago of hospital sounds vividly suggests hospital sights! The worst of it is, the man does show talent. He has something really grand and great in his mind, and moreover a certain vague inkling of how to say it grandly."* Death and Transfiguration *has also been given at BSO concerts by Wilhelm Gericke, Max Fiedler, Karl Muck, Ernst Schmidt, Pierre Monteux, Serge Koussevitzky, Richard Burgin, Bruno Walter, Eleazar de Carvalho, Charles Munch, William Steinberg, Leopold Stokowski, Joseph Silverstein, and Seiji Ozawa. The most recent Tanglewood performance was Stokowski's, in August 1964. Seiji Ozawa led the BSO's most recent subscription performances in April 1988, but* Death and Transfiguration *was heard here in more recent subscription concerts when Giuseppe Sinopoli and the Philharmonia Orchestra made guest appearances in January 1990. Strauss's score calls for three flutes, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contrabassoon, four horns, three trumpets, three trombones, bass tuba, timpani, tam-tam, two harps, and strings.*

In the summer of 1889, Strauss was between posts, serving as rehearsal assistant at Bayreuth where Cosima Wagner held sway. He had just completed a three-year contract as third conductor at the Munich Court Opera, and that fall he would assume the assistant conductorship of the Weimar Opera. In hand were three projects that had been occupying him: the completed score of *Don Juan*, whose premiere under his own baton at Weimar on November 11, 1889, would secure his reputation as "the most significant and progressive German composer since Wagner"; the libretto for *Guntram*, his first opera; and a rough sketch for *Death and Transfiguration*. Strauss had referred to this sketch already in a letter to his friend (and perhaps lover) Dora Wihan* written from Munich on April 9 that year:

> ...the artist Richard Strauss is in excellent shape, particularly since he ceases to be the Munich Hofmusikdirektor....True, it is difficult for me to leave Munich, away from my family and from friends such as Ritter...With the help of Ritter, I have now acquired a stronger viewpoint of art and life...Just think! I have joined

*Dora's husband (for four years) was Hanuš Wihan, for a while principal cellist of the Munich orchestra, and for whom Strauss wrote his Opus 6 cello sonata, completed in 1883. Wihan's career as a soloist took him throughout Europe; in 1888 he became professor of cello and chamber music at the Prague Conservatory. It was Wihan for whom Dvořák wrote his B minor cello concerto of 1894-95.

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the ranks of the Lisztians! In short, it is hard to imagine a more progressive viewpoint than the one which I now hold. I feel wonderful; a new clarity has overcome me...

Where am I going?...To the city of the future, Weimar, to the post where Liszt worked so long! I have great hopes...

In addition, I have sketched out a new tone poem, to be entitled probably *Death and Transfiguration*. I plan to begin to write the score right after Easter.

Of Alexander Ritter, an ardent Wagnerian who had married Wagner's niece Julie, Strauss wrote that "his influence was in the nature of the storm-wind. He urged me on to the development of the poetic, the expressive in music, as exemplified in the works of Liszt, Wagner, and Berlioz." Strauss's first essay in music of this kind was his "symphonic fantasy," *Aus Italien*, of 1886, deriving from impressions of his first visit to Italy that summer. By this time, Strauss had come to be noticed as both a composer and conductor of significance. In Munich, where his father Franz Joseph Strauss was principal horn of the Court Opera for forty-nine years, he had written his first compositions when he was six, begun piano lessons at four and violin lessons at eight, and had studied theory, harmony, and instrumentation from the time he was eleven. His musically conservative father wouldn't let him near a Wagner score, restricting him to "the classics" until he was in his early teens, and his appreciation for Wagner came only when he secretly studied the score of *Tristan*, which along with Mozart's *Le nozze di Figaro* would remain throughout his life one of his two favorite operas. In March 1881, Hermann Levi (who would conduct the premiere of *Parsifal* at Bayreuth the following year) led the Munich Court Orchestra in Strauss's D minor symphony, and in December 1882 Strauss accompanied the violinist Benno Walter in a piano reduction of his own violin concerto in Vienna. But his first work really to make the rounds was the Serenade in E-flat for thirteen wind instruments, Opus 7, which was performed by Franz Wüllner at Dresden and by Hans von Bülow in Meiningen. Bülow, who declared Strauss "by far the most striking personality since Brahms," offered the young composer the post of assistant conductor at Meiningen in the summer of 1885. Before returning to the Mun-



A telegram dated February 12, 1906, from Edvard Grieg to Richard Strauss: "Once again moved to tears by 'Death and Transfiguration' yesterday at the National Theater under Halvorsen. Edvard Grieg."

ich Opera in April 1886, Strauss met Alexander Ritter, who was himself a composer as well as a violinist in the Meiningen Orchestra, and who converted him to the cause of Berlioz, Liszt, and Wagner. The immediate result was *Aus Italien*. The original version of *Macbeth* was completed in 1888, following by *Don Juan* in 1888-89. *Death and Transfiguration* was next in the succession of tone poems that continued with *Till Eulenspiegel's Merry Pranks* (1895), *Thus Spake Zarathustra* (1896), *Don Quixote* (1897), *Ein Heldenleben* (1898), and the *Symphonia domestica* (1903) before Strauss turned his attention to opera, completing *Salome* in 1905 and *Elektra* in 1908.

The piece had a great success when Strauss led the premiere at the Eisenach new music festival in 1890, and it continued to hold its own well into this century. In recent times the popularity of *Death and Transfiguration* has declined, perhaps because its subject matter is less immediately engaging and less consistently appealing than that of, say, *Till Eulenspiegel*. But there are undeniably great pages in this score: the opening is brilliantly evocative of the deathbed setting; the flood of memories relived by the protagonist in the face of the struggle with death is, for the most part, convincingly and excitingly traced*; and the final transfiguration can be both moving and

*Those interested in a detailed thematic guide to *Death and Transfiguration* can find it in the first volume of Norman Del Mar's biography of the composer.

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transcendent. For the time, Strauss does not require an exceptionally large orchestra: the use of two harps is the only real novelty, and percussion is restricted to just timpani and tam-tam, the latter first heard at the moment of death. In his demands upon the players, however, the composer knows no bounds, and he extends even further the difficulties already imposed by the score of *Don Juan*.

Strauss felt that audiences could only understand *Death and Transfiguration* if they knew quite specifically what it was about, and he saw to it that programs distributed at the first performance included Alexander Ritter's verse treatment of his scenario; this sixteen-line poem he also included on the title page of his score. The published score incorporated an even more expansive verse treatment by Ritter, this one running sixty-two lines (see page 36). But the best introduction to *Death and Transfiguration* is the composer's own, from a letter he wrote in 1894:

> It was six years ago that it occurred to me to present in the form of a tone poem the dying hours of a man who had striven towards the highest idealist aims, maybe indeed those of an artist. The sick man lies in bed, asleep, with heavy irregular breathing; friendly dreams conjure a smile on the features of the deeply suffering man; he wakes up; he is once more racked with horrible agonies; his limbs shake

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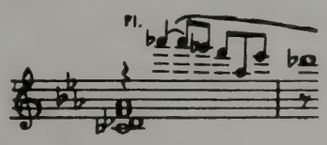
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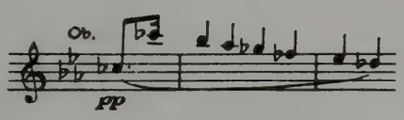
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with fever—as the attack passes and the pains leave off, his thoughts wander through his past life; his childhood passes before him, the time of his youth with its strivings and passions and then, as the pains already begin to return, there appears to him the fruit of his life's path, the conception, the ideal which he has sought to realize, to present artistically, but which he has not been able to complete, since it is not for man to be able to accomplish such things. The hour of death approaches, the soul leaves the body in order to find gloriously achieved in everlasting space those things which could not be fulfilled here below.

As the title of the piece suggests, the music is in two main sections: an "Allegro molto agitato" depicting the struggle with death, and the "Moderato" transfiguration of the final pages. These two parts are preceded by a slow introduction, which sets the scene and introduces two important themes that will figure prominently during the sick man's recollections. Both are presented rather dreamily, the first in the flute:



and the other in the oboe:



The flute theme will recur in, among other forms, a lively variant for the horns, to represent, in Ritter's words, "the impudent play of youth." The oboe theme suggests the

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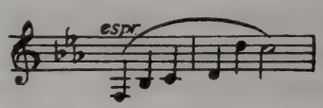
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innocence of "childhood's golden time" and will play a significant role in the closing transfiguration. The death struggle begins with (what should be) a frightening thwack of the kettledrum followed by the syncopated rhythm of the opening measures, the labored breathing of the sick man now greatly intensified. Just before the first phase of the struggle subsides, giving way to recollections of childhood and youth, a new idea emerges, played full out by the brass. This becomes the most important theme of the work, that of "the ideal" that the dying man throughout his life "has sought to realize...but which he has not been able to complete":



It is this theme (a close relative of the two themes quoted earlier: "the ideal" is an outgrowth of "childhood" and "youth") upon which the successive climaxes of the piece are built and which, together with the theme of "childhood," will achieve its apotheosis in the score's final pages.

Strauss never forgot this music. Nearly sixty years later, in *Im Abendrot*, the last of his posthumously published Four Last Songs, he quoted the theme of "the ideal" just after the last line of text, "*Ist dies etwa der Tod?*" ("Is this perhaps death?"). And his view of death—and, one hopes, what follows—as he imagined it when he was only twenty-five must at the end have seemed very right to him. Among his last words were these, spoken to his daughter-in-law Alice when he was on his deathbed: "Death is just as I composed it in *Death and Transfiguration*."

—Marc Mandel

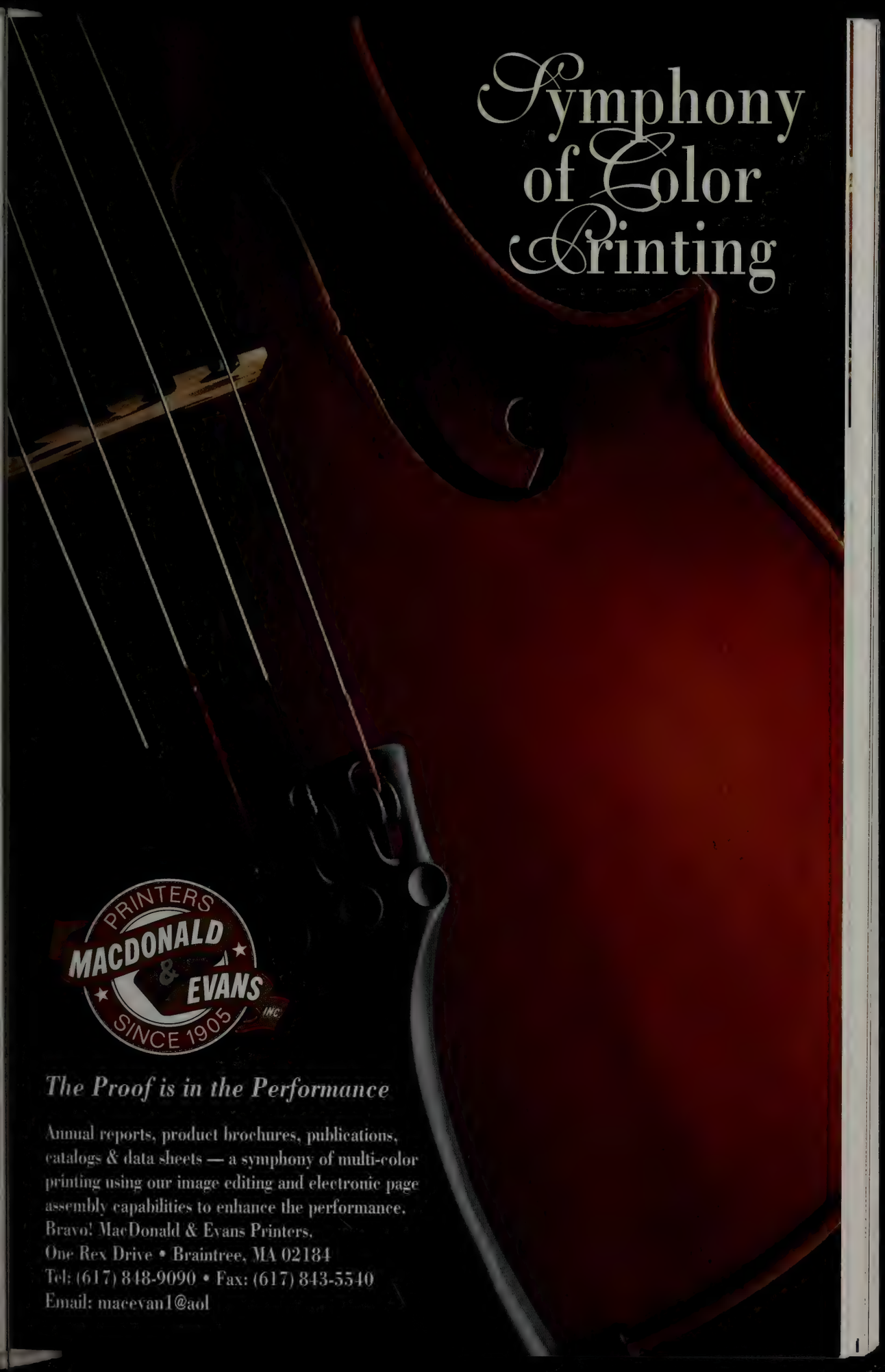
Alexander Ritter's preface to the published score of "Death and Transfiguration":

In der ärmlich kleinen Kammer,
Matt vom Lichtstumpf nur erhellt,
Liegt der Kranke auf dem Lager. —
Eben hat er mit dem Tod
Wild verzweifelnd noch gerungen.
Nun sank er erschöpft in Schlaf,
Und der Wanduhr leises Ticken
Nur vernimmst du im Gemach,
Dessen grauenvolle Stille
Todesnähe ahnen lässt.
Um des Kranken bleiche Züge
Spielt ein Lächeln wehmutsvoll.
Träumt er an des Lebens Grenze
Von der Kindheit goldner Zeit?

In the small, wretched room,
dimly lit only by a candle stump,
the sick man lies upon his bed. —
Even now he has been struggling
ferociously, despairingly, with death.
Now he has sunk, exhausted, into sleep,
and the quiet ticking of the clock
is all that you hear in the room,
whose dreadful silence
gives heed to death's approach.
Upon the sick man's pale features
plays a melancholy smile.
At the end of his life, does he dream now
of childhood's golden time?

* * * * *

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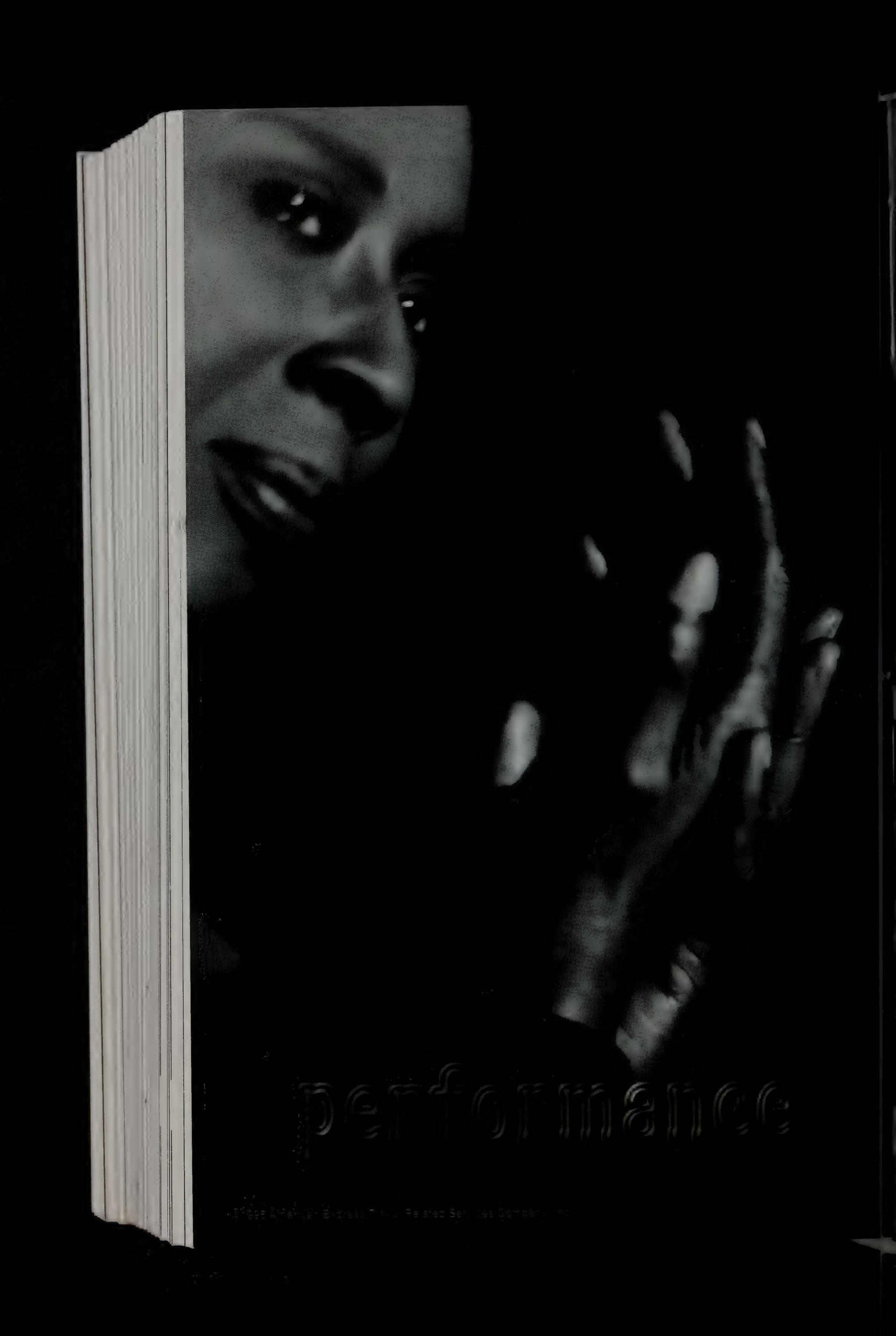
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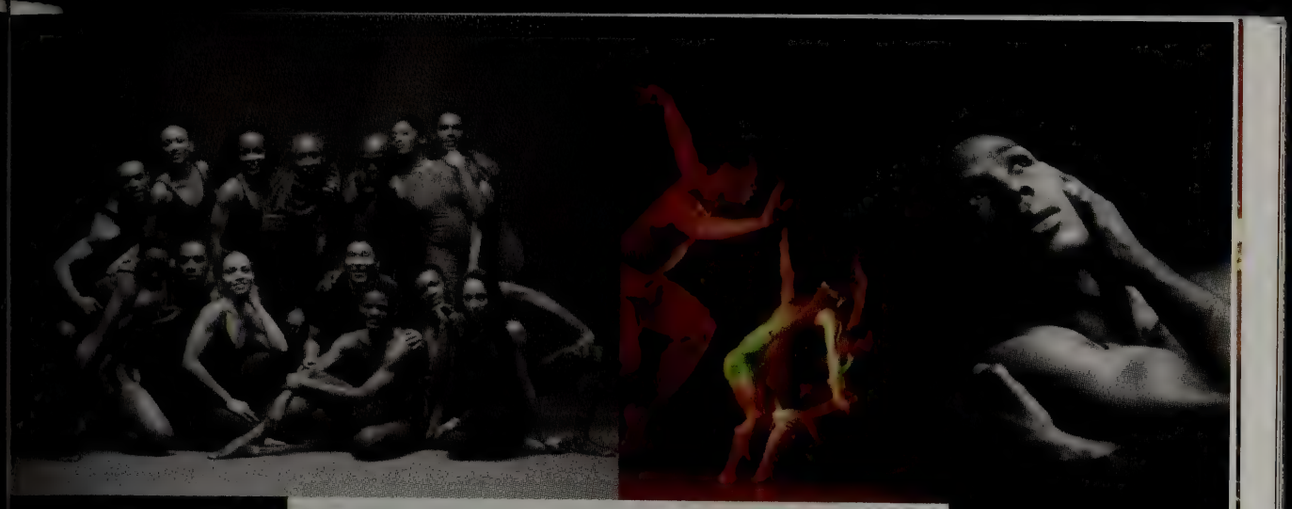
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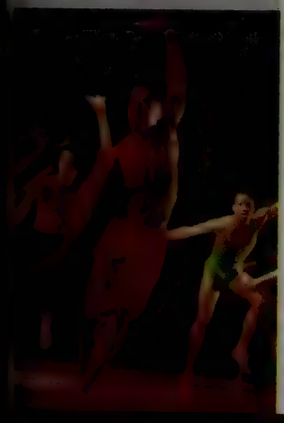

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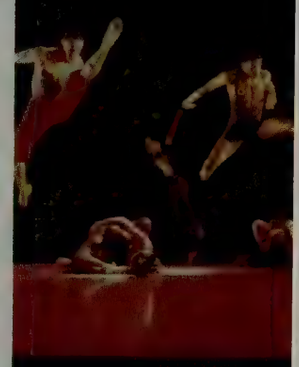


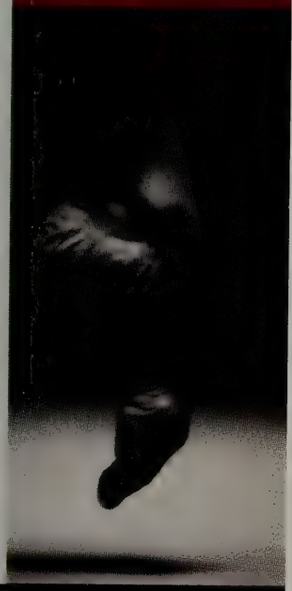


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Keiner trägt den Sieg davon,
Und noch einmal wird es stille!

* * * * *

Kampfesmüd zurückgesunken,
Schlaflos, wie im Fieberwahn,
Sieht der Kranke nun sein Leben,
Zug um Zug und Bild um Bild,
Inn'rem Aug vorüberschweben.
Erst der Kindheit Morgenrot,
Hold in reiner Unschuld leuchtend!
Dann des Jünglings keckres Spiel —
— Kräfte übend und erprobend —
Bis er reift zum Männerkampf,
Der um höchste Lebensgüter
Nun mit heisser Lust entbrennt. —
Was ihm je verklärt erschien,
Noch verklärter zu gestalten,
Dies allein der hohe Drang,
Der durchs Leben ihn geleitet.
Kalt und höhnend setzt die Welt
Schrank' auf Schranke seinem
Drängen.
Glaubt er sich dem Ziele nah,

Donnert ihm ein „Halt" entgegen.
„Mach die Schranke dir zur Staffel!
Immer höher nur hinan!"
Also drängt er, also klimmt er,
Lässt nicht ab von heil'gen Drang.
Was er so von je gesucht
Mit des Herzens tiefstem Sehnen,
Sucht er noch im Todesschweiss,
Suchet — ach! und findet's nimmer.
Ob er's deutlicher auch fasst,
Ob es mählich ihm auch wachse,
Kann er's doch erschöpfen nie,
Kann es nicht im Geist vollenden.
Da erdröhnt der letzte Schlag
Von des Todes Eisenhammer,
Bricht den Erdenleib entzwei,
Deckt mit Todesnacht das Auge.

* * * * *

Aber mächtig tönet ihm
Aus dem Himmelsraum entgegen,
Was er sehnend hier gesucht:
Welterlösung, Weltverklärung!

—Alexander Ritter

But death does not grant his victim
sleep and dreams for long.
Cruelly he shakes him awake,
and the battle begins anew.
The will to live and the power of death!
What frightful struggling! —
Neither is victorious,
and yet again there is silence!

* * * * *

Battle-weary, sunk back,
sleepless, as in a delirium,
the sick man now sees his life,
successively, scene by scene,
pass before his inner eye.
First the morning-red of childhood,
shining bright in pure innocence!
Then the impudent play of youth —
exercising and testing its strength —
until he ripens to manhood's struggle,
which to life's highest achievements
is now kindled with burning passion. —
What once appeared glorified to him
now takes clearer shape,
this alone the lofty impulse
that leads him through his life.
Cold and mocking, the world sets
obstacle after obstacle against his
strivings.
Each time he believes himself nearer his
goal,
a "Halt!" thunders against him.
"Treat each obstacle as another rung,
climbing ever and always higher!"
So he presses forward, so climbs higher,
never desisting from his sacred striving.
What he has always sought
with his heart's deepest yearning
he seeks still in the grip of death,
he seeks — alas! — yet never finds.
Whether he grasps it yet more clearly,
whether it gradually grows upon him,
still he can never exhaust it,
it can never, in his spirit, be fulfilled.
Then the last stroke
of death's iron hammer resounds,
breaks the earthly body asunder,
covers the eye with death's night.

* * * * *

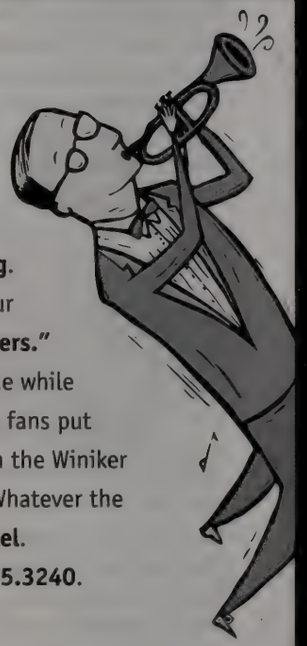
But resounding mightily round him
from the expanse of heaven
is what he sought here, ever yearning:
World-redemption, world-transfiguration!

—translation by M.M.

More . . .

The best Ravel book available has not yet been published in this country; it is Roger Nichols' contribution to the Master Musicians series, replacing the older (but still useful) volume by Norman Demuth. Nichols is both insightful and enthusiastic in his treatment of Ravel's music. He has also assembled a readable and informative collection of recollections from people who knew Ravel personally in *Ravel Remembered* (Norton); the recollections of musicians and non-musicians alike bring the composer's personality vividly to life. Arbie Orenstein's *Ravel: Man and Musician* (Columbia) is a thorough study, but very dry, all too clearly revealing its origin in a doctoral dissertation. A sensitive discussion of Ravel can be found in *Romanticism and the Twentieth Century*, the final volume of the four-volume study *Man and his Music* by Wilfred Mellers (Schocken). An excellent brief discussion of Ravel's orchestral music can be found in the BBC Music Guide that Laurence Davies devotes to that subject (University of Washington paperback). Davies has also written a fine book called *The Gallic Muse* with essays on Fauré, Duparc, Debussy, Satie, Ravel, and Poulenc (Barnes). In conjunction with his BSO appearances this month, Bernard Haitink and the Boston Symphony Orchestra

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will continue their new recorded cycle, begun last November, of Ravel's orchestral works for Philips. This month they will record *Alborada del gracioso*, *Boléro*, *Le Tombeau de Couperin*, and the *Valses nobles et sentimentales*. Meanwhile, Seiji Ozawa's recorded cycle with the Boston Symphony of Ravel's orchestral works—including *Alborada del gracioso*, *Boléro*, *Une Barque sur l'océan*, *Menuet antique*, *Pavane pour une infante défunte*, the *Valses nobles et sentimentales*, and *La Valse*, has been reissued on mid-priced compact discs (Deutsche Grammophon Galleria). Other excellent recordings of *Alborada del gracioso* include those by Charles Dutoit with the Montreal Symphony (London, with *La Valse*, *Rapsodie espagnole*, and *Boléro*) and by Simon Rattle with the City of Birmingham Symphony Orchestra (EMI, with the complete ballet *Mother Goose*, the song cycle *Shéhérazade* with soprano Maria Ewing, and smaller pieces). Three particularly splendid older recordings are those of Paul Paray with the Detroit Symphony (Mercury, with the *Pavane*, *Rapsodie espagnole*, *Tombeau de Couperin*, *La Valse*, and Ibert's *Escales*); Fritz Reiner with the Chicago Symphony (RCA Gold Seal, with the *Pavane*, *Rapsodie*, *La Valse*, and Debussy's *Ibéria*); and André Cluytens with the Orchestra of the Paris Conservatoire (EMI, two discs, with most of Ravel's works for orchestra). For *Le Tombeau de Couperin*, the aforementioned Paray and Cluytens recordings contain distinguished and elegant readings, to which may be added the recordings by Dutoit with

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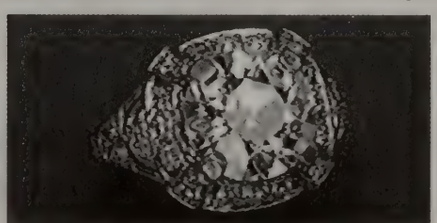
Tosca
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his Montreal forces (London, with *Mother Goose*, the *Pavane*, and the *Valses nobles*) and Rattle with Birmingham (EMI, with the two piano concertos).

Stravinsky is without any doubt the best-documented composer of the twentieth century. Eric Walter White has produced a catalogue of Stravinsky's output with analyses of every work, prefaced by a short biography, in *Stravinsky: The Composer and his Works* (University of California). The most convenient brief survey of his life and works is White's Stravinsky article in The New Grove (with a work-list by Jeremy Noble); this has been reprinted in *The New Grove Modern Masters: Bartók, Hindemith, Stravinsky* (Norton paperback). Probably the best one-volume study of Stravinsky's work is Stephen Walsh's *The Music of Stravinsky* (Oxford paperback). The large-scale (and large-format) volume *Stravinsky in Pictures and Documents* by Vera Stravinsky and Robert Craft is indispensable, incomplete, undigested, fascinating—a cornucopia of material, confusingly organized, but with a wealth of detail about some subjects while skimming over others (Simon and Schuster). Primary source material can also be found in the three volumes of Stravinsky letters edited by Robert Craft (Knopf). These tell more about Stravinsky the businessman than Stravinsky the artist, but they are filled with fascinating things nonetheless. Craft has edited two further volumes that are essentially coffee-table books, full of photographs and reminiscence, but by no means devoid of interest, particularly for the many reproductions of Stravinsky manuscripts (sometimes, in the case of short works, a complete facsimile). *Igor and Vera Stravinsky* is the more personal of the volumes, illustrating Stravinsky's social surroundings and tracing the loving fifty-year relationship of the composer with the woman who became his second wife. *A Stravinsky Scrapbook, 1940-1971* deals with the professional aspects of the composer's American years. Recent issues in our view of Stravinsky are treated in *Confronting Stravinsky*, edited by Jann Pasler, the papers read at a centennial conference (University of California). Although it will not be issued until later this year, the most eagerly

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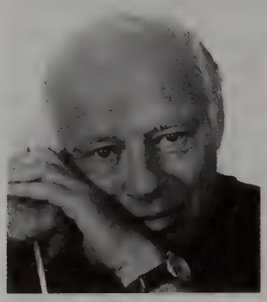
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awaited Stravinsky study is a two-volume work by Richard Taruskin which traces the Russian roots of Stravinsky's music with an extraordinary richness of detail in all the works up to *Mavra*—which is to say, roughly the first fifteen years of his long career (forthcoming from California). Bernard Haitink has recorded the Stravinsky Violin Concerto with David Oistrakh and the Lamoureux Orchestra (Philips Collector, with Mozart's Violin Concerto No. 1). Just recently reissued in Deutsche Grammophon's "Originals" series, Itzhak Perlman's recording of the Violin Concerto with Seiji Ozawa and the Boston Symphony beautifully balances the work's requirements in crispness and lyricism; it is coupled with a ravishing performance of the Berg Violin Concerto. I am also fond of performances by Kyung-Wha Chung with André Previn and the London Symphony Orchestra (London, with the two Prokofiev violin concertos) and by Anne-Sophie Mutter with Paul Sacher and the Philharmonia Orchestra (Deutsche Grammophon, with Lutosławski's *Chain 2* and *Partita*).

The big biography of Richard Strauss is Norman Del Mar's, which gives equal space to the composer's life and music (three volumes, Cornell University paperback). It is unsurpassed for those seeking full details on any matter relating to Strauss. Michael Kennedy's account of the composer's life and works for the Master Musicians series is the volume of choice for a more compact introduction, sympathetic and enthusiastic (Littlefield paperback). The symposium *Richard Strauss: The Man and his Music*, edited by Alan Walker, is worth looking into (Barnes and Noble). Kennedy also provided the Strauss article in The New Grove, available in paperback in *Turn of the Century Masters* (Norton). And for the technologically equipped, *The Multimedia Strauss*, by composer Russell Steinberg, offers a richly informative presentation of Strauss's life, musical style, and technique based on three tone poems, *Don Juan*, *Death and Transfiguration*, and *Till Eulenspiegel*, with detailed analytical descriptions linked on-screen to the playing of the music on CD. Herbert von Karajan's recording with the Berlin Philharmonic is gorgeously played, sometimes at the expense of the drama (Deutsche Grammophon "Originals," with Strauss's rarely heard *Metamorphosen* for twenty-three solo strings and the Four Last Songs featuring soprano Gundula Janowitz). George Szell's fine recording with the Cleveland Orchestra has recently been reissued on a mid-priced CD also including the "Dance of the Seven Veils" from *Salome* and the *Sinfonia domestica*. Rudolf Kempe's performances of Strauss's orchestral music with the Dresden State Orchestra come in three sets; *Death and Transfiguration* is in Volume 2 (EMI, with *Also sprach Zarathustra*, the *Symphonia domestica*, *Rosenkavalier* Waltzes, the Violin Concerto, and other works). RCA has reissued Toscanini's NBC Symphony recording of *Death and Transfiguration*, a performance of unrivaled intensity, along with a compelling 1954 broadcast performance of Strauss's *Don Quixote* (RCA Gold Seal). The CD-ROM guide to Strauss mentioned above offers a splendid performance by the Cleveland Orchestra under the direction of Lorin Maazel (CBS).

—S.L.

Bernard Haitink



Last November in Boston and at Carnegie Hall, Bernard Haitink made his first appearances as the BSO's Principal Guest Conductor, an appointment beginning this season as part of an initial three-year commitment which also includes conducting and teaching at Tanglewood as well as recording with the orchestra. Mr. Haitink made his initial Boston Symphony appearances in 1971 and 1973 and has returned regularly for subscription concerts since 1985. Prior to this season he appeared with the orchestra most recently on the occasion of his Tanglewood debut, leading two programs there in August 1994. His recordings with the orchestra, for Philips, include the four Brahms symphonies and Ravel's complete *Daphnis et Chloé*. This season he records further music of Ravel with the orchestra. He will return to Tanglewood this August for two programs, including the closing concert of the BSO's 1996 Tanglewood season.

Bernard Haitink is music director at London's Royal Opera House, where he conducts opera, ballet, and orchestral concerts. He was music director at Glyndebourne from 1978 to 1988 and has conducted many operas for television and video with that company and the Royal Opera. Music director of the European Youth Orchestra since 1994, Mr. Haitink was chief conductor of the Concertgebouw from 1964 to 1988 and principal conductor of the London Philharmonic from 1967 to 1979, becoming that orchestra's President in 1990. He has conducted the major orchestras of Europe and America worldwide, including a 1991 appearance with the Berlin Philharmonic in New York as part of the Carnegie Hall centenary celebrations. Recently at Covent Garden Mr. Haitink has conducted a new production of Wagner's *Die Meistersinger*, Janáček's *Katya Kabanova*, Wagner's *Das Rheingold*, *Die Walküre*, and *Siegfried*, and Verdi's *Simon Boccanegra*. In addition to concerts with the Concertgebouw, London Philharmonic, Berlin Philharmonic, and the European Union Youth Orchestra on tour (including a BBC Promenade Concert), his 1994-95 season included concerts with the Dresden Staatskapelle, the Bayerischer Rundfunk, and the Mahler Youth Orchestra at the Salzburg Festival. As part of a major Mahler cycle at the Concertgebouw in Amsterdam he appeared as guest conductor with the Concertgebouw Orchestra, the Berlin Philharmonic, the Vienna Philharmonic, and the Mahler Youth Orchestra. In 1995-96 at Covent Garden Mr. Haitink completes Wagner's *Ring* cycle with *Götterdämmerung* and also conducts Mozart's *Le nozze di Figaro*, Tippett's *The Midsummer Marriage*, and Verdi's *Don Carlo*. He appears at the Salzburg Easter Festival with both the Berlin Philharmonic and the Mahler Youth Orchestra. Mr. Haitink's many recordings for Philips,

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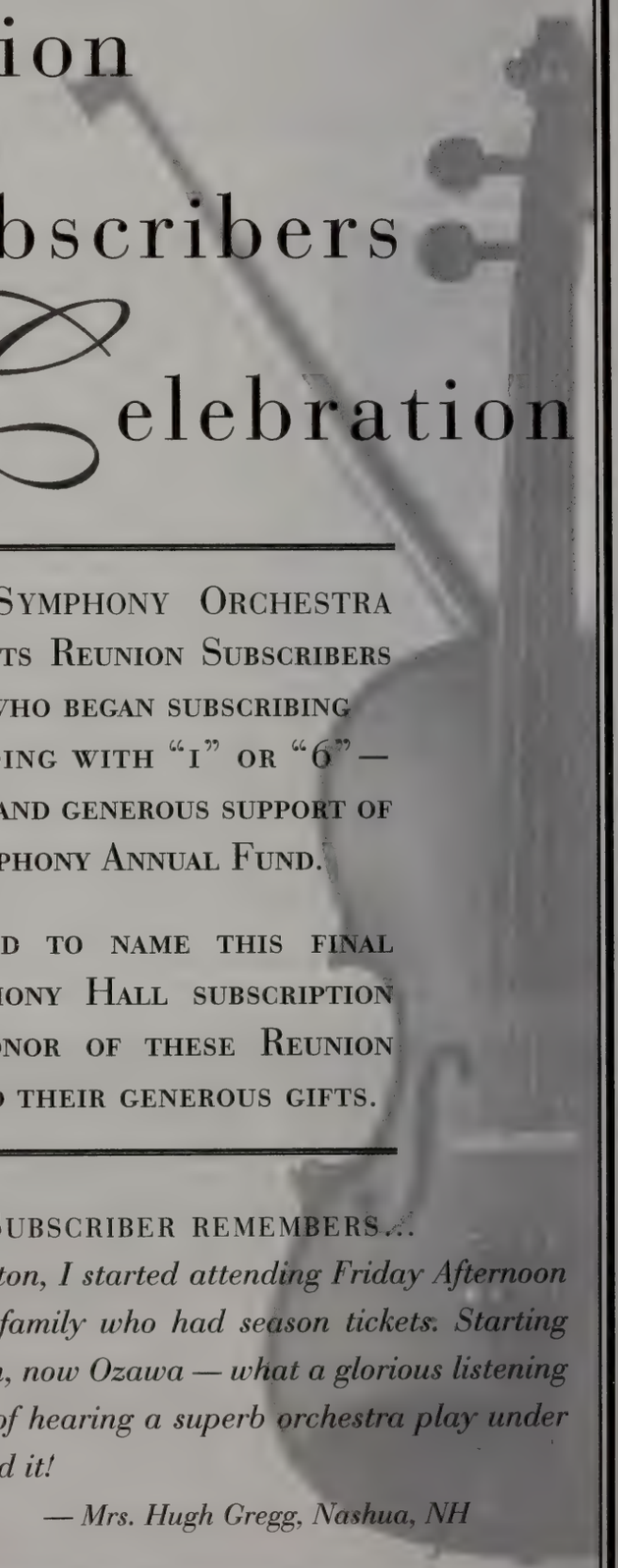
Decca, and EMI include the complete symphonies of Mahler, Bruckner, and Beethoven with the Concertgebouw, works by Brahms and Bruckner with the Vienna Philharmonic, and music of Shostakovich, Stravinsky, Liszt, Elgar, Holst, and Vaughan Williams with the London Philharmonic. His opera recordings include Mozart's *Don Giovanni*, *Così fan tutte*, *Le nozze di Figaro*, and *Die Zauberflöte*; Wagner's *Ring* cycle and *Tannhäuser*; Strauss's *Der Rosenkavalier* and *Daphne*; Beethoven's *Fidelio*, and Britten's *Peter Grimes*. Among the awards and honors recognizing his services to music, Bernard Haitink was created Honorary KBE in 1977, was awarded an honorary doctorate of music by the University of Oxford in 1988, and was awarded the Erasmus Prize in Holland in 1991.

Pamela Frank



The American violinist Pamela Frank is acclaimed internationally for her appearances with orchestra, in recital, and in chamber music. Ms. Frank's 1995-96 season includes appearances with the Atlanta Symphony, the Boston Symphony, Washington's National Symphony, Miami's New World Symphony, the San Francisco Symphony, and the Vancouver Symphony, among other ensembles. She makes her first tour of Australia, performing with the orchestras of Brisbane, Hobart, Melbourne, and Sydney; travels twice to Japan for chamber, orchestral, and recital engagements; joins the St. Petersburg Philharmonic on its American tour, including a concert at Carnegie Hall; and gives several series of recitals with her father, pianist Claude Frank, highlighted by a tour of Italy and an appearance at New York's 92nd Street Y. This past February she was featured in a "Live From Lincoln Center" telecast from Alice Tully Hall with Emanuel Ax, Yo-Yo Ma, and others; also that month Sony Classical released a recording by those artists of repertoire from the program, including Schubert's *Trout* Quintet. This summer she is scheduled to give the world premiere of Aaron Jay Kernis's *Lament and Prayer* with the Minnesota Orchestra. Previous career highlights have included her New York Philharmonic debut and her Carnegie Hall recital debut, both last season; recitals in London, Paris, Amsterdam, and Vienna; festival appearances at Tanglewood, Mostly Mozart, Ravinia, the Hollywood Bowl, Aldeburgh, and Blossom; recital tours with a frequent collaborator, pianist Peter Serkin; and chamber music engagements including frequent appearances with the Chamber Music Society of Lincoln Center and Music From Marlboro. In the recording studio, Ms. Frank has recorded the Beethoven violin sonatas with Claude Frank, for MusicMasters; the first volume, including Nos. 1 and 9, the *Kreutzer*, has already been released. She has also recorded the Chopin piano trio with Emanuel Ax and Yo-Yo Ma for Sony Classical and is featured on the soundtrack to the film "Immortal Beloved." Born in New York City, Pamela Frank is the daughter of noted pianists Claude Frank and Lilian Kallir; the three frequently play chamber music together, both at home and before the public. Ms. Frank began her violin studies at five and after eleven years as a pupil of Shirley Givens continued her musical education with Szymon Goldberg and Jaime Laredo. She launched her career formally in 1985, with the first of four appearances with Alexander Schneider and the New York String Orchestra at Carnegie Hall. A recipient of the Avery Fisher Career Grant in 1988, she graduated the following year from the Curtis Institute of Music in Philadelphia, in which city she now lives. Ms. Frank made her Boston Symphony debut in December 1992 under Seiji Ozawa's direction, having appeared at Tanglewood the previous summer in recital with Peter Serkin, and in a Tanglewood on Parade performance of Beethoven's Triple Concerto with Mr. Serkin, Yo-Yo Ma, and the Tanglewood Music Center Orchestra under Leon Fleisher's direction. This summer she returns to Tanglewood for performances of the Beethoven Violin Concerto under Bernard Haitink's direction and Beethoven's Triple Concerto under Christoph Eschenbach's direction.

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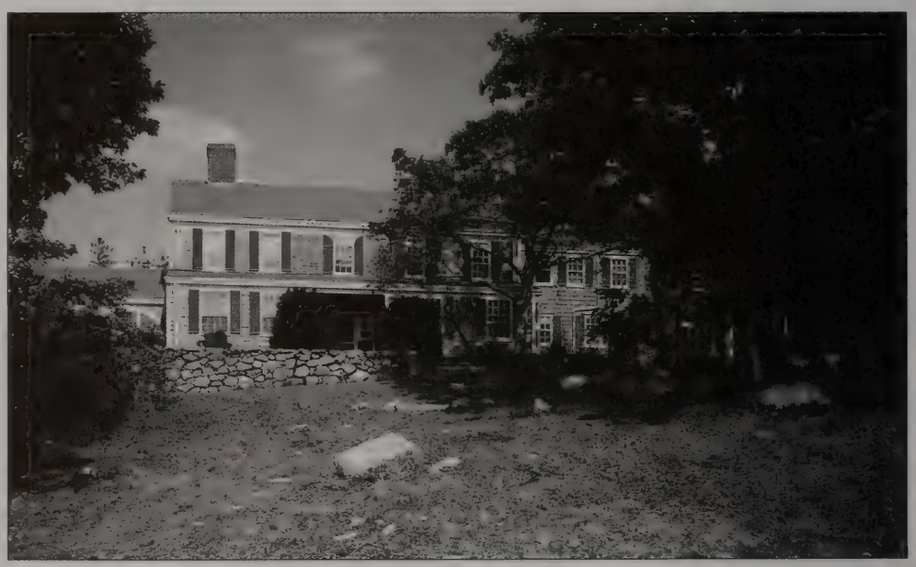
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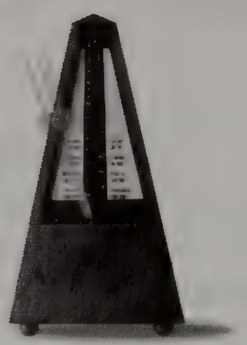
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NEXT PROGRAM...

Thursday, April 25, at 10:30 a.m. (Open Rehearsal;
Pre-Rehearsal Talk at 9:30 in Symphony Hall)
Thursday, April 25, at 8
Friday, April 26, at 1:30
Saturday, April 27, at 8

BERNARD HAITINK conducting

WEBERN	*Im Sommerwind*, Idyl for large orchestra
RAVEL	*Valses nobles et sentimentales*

INTERMISSION

SHOSTAKOVICH	Symphony No. 10, Opus 93

Moderato
Allegro
Allegretto
Andante – Allegro

Principal Guest Conductor Bernard Haitink closes the Boston Symphony Orchestra's 1995-96 subscription season with the symphony often held up as Shostakovich's finest, his Symphony No. 10, which the composer was wise enough *not* to compose until after the death of Stalin, who is believed to be represented in the sardonic scherzo of this work. Ravel's *Valses nobles et sentimentales* represent one of that composer's brilliant transformations for orchestra of a work he wrote originally for piano, rethinking the music for the full instrumental palette and here evoking, as through a distant mirror, the most important dance form of the last century. To begin the program we hear a quiet tone poem by Anton Webern, a very early work never published by the composer, and which reveals the romantic roots of one of our century's most influential and innovative masters.

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Marc Mandel will discuss the program at 9:30 in Symphony Hall.
Thursday 'C'—April 25, 8-10
Friday 'A'—April 26, 1:30-3:30
Saturday 'A'—April 27, 8-10

BERNARD HAITINK conducting

WEBERN	*Im Sommerwind*
RAVEL	*Valses nobles et sentimentales*
SHOSTAKOVICH	Symphony No. 10

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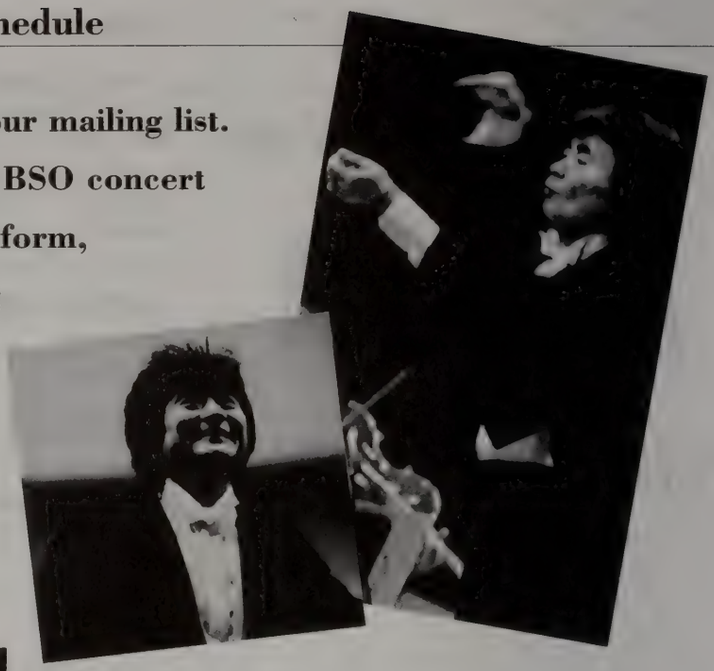
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BOSTON SYMPHONY ORCHESTRA

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One Hundred and Fifteenth Season, 1995-96

SUPPER CONCERT IX

Tuesday, April 23, at 6
Thursday, April 25, at 6

BONNIE BEWICK, violin
BO YOUP HWANG, violin
RACHEL FAGERBURG, viola
CAROL PROCTER, cello
ANN HOBSON PILOT, harp
FENWICK SMITH, flute
SCOTT ANDREWS, clarinet

SHOSTAKOVICH — String Quartet No. 10 in A-flat, Opus 118

Andante
Allegretto furioso
Adagio
Allegretto—Andante

Ms. BEWICK, Mr. HWANG, Ms. FAGERBURG, and Ms. PROCTER

RAVEL — Introduction and Allegro for harp, accompanied by string quartet, flute, and clarinet

ANN HOBSON PILOT, harp
Mr. HWANG, Ms. BEWICK, Ms. FAGERBURG, and Ms. PROCTER; Messrs. SMITH and ANDREWS

Please exit to your left for supper following the concert.

Dmitri Shostakovich
String Quartet No. 10 in A-flat, Opus 118

The fifteen string quartets of Shostakovich make up one of the most remarkable and personal contributions to that genre in our century. After running into repeated political difficulties with Soviet officialdom over such large "public" works as his symphonies (which were accused of not following the official party artistic lines), Shostakovich gave up symphonic composition for a number of years. The Ninth Symphony was written immediately after the end of World War II. The Tenth, however, did not come until after Stalin's death in 1953. In those interim years, string quartet composition predominated. The personal and private expressive qualities of the string quartet medium meant that party hacks were less likely to attempt second-guessing the "meaning" that the composer was expressing in his music. In short, quartets were simply less dangerous to write.

Shostakovich had written a Ninth Quartet in 1961 but decided not long after to burn the manuscript. Not for three years did he return to string quartet writing, but when he did, he quickly turned out three sibling pieces. The Tenth Quartet was composed between July 11 and 20, 1964, while Shostakovich was on a holiday at the Composers' Retreat in Dilizhan, Armenia; it is dedicated to a composer friend, Moishei Vainberg. As with all but his First and Fifteenth quartets, the premiere was given by the Beethoven Quartet (the new Ninth was also on the program), in Moscow on November 20 and in Leningrad the next day.

The quartet consists of the "normal" four movements, though in fact their character has little to do with standard quartet practice. The opening Andante is of such simplicity and apparent lack of guile that it seems to serve as an extended upbeat to the Allegretto furioso, one of the most violent string quartet movements ever composed. This "scherzo" strongly resembles in character the similar movement of Shostakovich's Tenth Symphony, composed soon after the death of Stalin, where the similar material was reputed to represent a demonic picture of the late dictator. The third movement, Adagio, employs one of the composer's favorite devices—a slow passacaglia, working out its variations on a bass line of sober cut. Usually composers use this device to build toward a climactic and intense statement late in the structure, but Shostakovich inverts the normal procedure, starting with a powerful statement of the theme and gradually seeming to run out of steam. The final Allegretto picks up from the collapse of the passacaglia and eventually reworks the passacaglia material as a counterpoise to the faster main subject. The quartet ends, however, in a slow tempo (this became more and more typical of Shostakovich in his late quartets), with references to the opening movement.

Maurice Ravel
Introduction and Allegro for harp, accompanied by
string quartet, flute, and clarinet

Maurice Ravel composed his Introduction and Allegro in 1906. The heading of the original score reveals in its typography that this is not a normal piece of chamber music. Following the title we find the performing forces listed this way: *"pour HARPE avec acct. [accompagnement] de Quatuor à cordes, Flute, et Clarinette."* Clearly, then, this unusual ensemble is designed as a showcase for the harp, not as a piece of balanced chamber music for seven independent, equally important players. The result is a sensuous score of silvery sounds, concocted to appeal to the musical

sweet tooth. The flute and clarinet in unison open with a slightly mysterious phrase answered by a different idea in the strings; these two halves of the main theme retain separate identities throughout the piece, though the second (string) phrase gradually begins to dominate almost totally. The harp introduces itself with an arpeggio, after which the entire series of phrases is restated in slightly varied form. The cello introduces a new theme under a colorful overlay of arpeggio figures in the upper strings and woodwinds. This leads into the Allegro, introduced by the unaccompanied harp; this employs the musical ideas already presented in slightly varying guises and a wide array of brilliant and varied sonorities.

—Notes by Steven Ledbetter

Born in Honolulu, Hawaii, in 1963, violinist **Bonnie Bewick** joined the Boston Symphony Orchestra in January 1987. Ms. Bewick performs frequently in the Boston area in recitals and chamber music concerts. Founder of the First Presbyterian Artists Series in Quincy, she teaches privately and has taught at the New England Conservatory Extension Division. Ms. Bewick studied at the University of Michigan in Ann Arbor and received her bachelor's degree in music from the Curtis Institute in Philadelphia. Her teachers included Aaron Rosand and David Cerone at Curtis, Ruggiero Ricci and Paul Makanowitzky in Michigan, and Elizabeth Holborn in California. Ms. Bewick has made solo appearances with a number of west coast orchestras, and with the Boston Pops and the Cape Ann Symphony in New England. Her orchestral experience has included positions with the Colorado Philharmonic, the Lansing Symphony Orchestra, and the Peninsula Symphony Orchestra; she has appeared as concertmaster and soloist with the New England Philharmonic. She has also been a member of the Grand Teton Music Festival Orchestra and the orchestra of the Spoleto Festival of Two Worlds.

Born in Korea, violinist **Bo Youp Hwang** occupies the John and Dorothy Wilson Chair in the Boston Symphony Orchestra's first violin section. Mr. Hwang gave his first solo performance with orchestra at thirteen. He entered the University of Seoul after receiving a performance degree from the Seoul School of Music; by the time he was seventeen he had won two prestigious prizes. This led to study with the Fine Arts String Quartet at the University of Wisconsin, where he won the Young Artists Competition. He was later appointed assistant concertmaster of the Milwaukee Symphony Orchestra. Mr. Hwang joined the Boston Symphony Orchestra in 1973. He has performed as soloist with the Boston Pops Orchestra, he was first violinist of the Francesco String Quartet, and he has been heard on radio. Mr. Hwang teaches at the Boston University Tanglewood Institute and continues to perform with orchestra in Korea every few years.

Rachel Fagerburg joined the viola section of the BSO in December 1989. A graduate of the New England Conservatory of Music, she was a Tanglewood Music Center Fellow in 1980; her teachers included Eugene Lehner and Burton Fine, among others. Before joining the Boston Symphony, Ms. Fagerburg was a member of the Boston Pops Esplanade Orchestra for more than six years. She has also been principal viola of the Boston Civic Symphony, the New England Conservatory Symphony Orchestra, and the Blossom Music Festival Orchestra, as well as substitute principal viola with the Portland Symphony Orchestra. She has also performed with the orchestras of the Opera Company of Boston and the Boston Ballet, the Pro Arte Chamber Orchestra, the Springfield Symphony, and the New Hampshire Symphony.

Cellist **Carol Procter** joined the BSO in 1965, turning down a Fulbright Scholarship in order to do so. Born in Oklahoma City and raised in Dedham, Massachusetts,

Ms. Procter studied with Ronald Leonard at the Eastman School of Music and with Alfred Zighera at the New England Conservatory of Music, where she received her bachelor's and master's degrees. She received a Fromm Fellowship to study at the Tanglewood Music Center and was a participant during the 1969-70 season in the Boston Symphony Orchestra's cultural exchange program with the Japan Philharmonic. Ms. Procter was a member of the New England Harp Trio from 1971 to 1987 and played viola da gamba with the Curtisville Consortium from 1972 to 1981. She performs chamber music frequently and has been soloist with the Boston Pops Orchestra on several occasions.

Ann Hobson Pilot was named principal harpist of the Boston Symphony Orchestra and the Boston Pops Orchestra in September 1980. She joined the BSO in 1969, after one season as second harpist with the Pittsburgh Symphony and three years as principal harpist with the National Symphony in Washington, D.C. Ms. Hobson Pilot began studying the piano at six with her mother, a former concert pianist and teacher in the Philadelphia Public Schools, and switched to harp while she was in high school. She continued her training at the Philadelphia Musical Academy with Marilyn Costello, and with Alice Chalifoux at the Cleveland Institute of Music. In addition to solo appearances with the BSO and the Boston Pops Orchestra, Ms. Hobson Pilot has also appeared as guest soloist with numerous American orchestras, and with the St. Trinity Orchestra of Port-au-Prince, Haiti. An enthusiastic performer of chamber music, and founder of the New England Harp Trio, she has also performed extensively in Europe and Japan. A dedicated teacher, Ms. Hobson Pilot is currently on the faculties of the New England Conservatory of Music and the Tanglewood Music Center.

A member of the BSO since 1978, flutist **Fenwick Smith** has also performed on Baroque flute with Boston's leading early music ensembles and was for thirteen years a member of the contemporary music ensemble Boston Musica Viva. An avid chamber music performer, he is a member of the Boston Chamber Music Society and the Mélisande Trio. His annual Jordan Hall recitals have become a regular feature of Boston's concert calendar. Several compact discs reflect his solo activities: one features works of Arthur Foote and Aaron Copland, another music of the French Impressionist composer Charles Koechlin, the third music of the German composer Carl Reinecke. A native of Medford, Mr. Smith graduated from the Eastman School of Music and spent three years in West Berlin, studying with James Galway and playing in the Berlin Symphony Orchestra. He now teaches at the New England Conservatory and the Tanglewood Music Center, of which he is an alumnus. Mr. Smith recently purchased the former Masonic Temple in Roslindale, which he is currently renovating as a recording studio.

Scott Andrews is second clarinetist of the Boston Symphony Orchestra. Originally from Virginia Beach, Virginia, he played piano and then violin before taking up the clarinet, studying with F. Edward Knakal of Virginia Beach. Before coming to Boston, Mr. Andrews attended the Virginia Governor's School for the Arts and the Interlochen National Music Camp. In 1989 he moved to Boston to study with former BSO principal clarinet Harold Wright at the New England Conservatory of Music, graduating with distinction in 1993. Before joining the Boston Symphony in January 1996, Mr. Andrews was an avid participant in New England's musical scene, performing with such groups as the Cantata Singers & Ensemble, the Gardner Chamber Orchestra, the New England Chamber Orchestra, and the Boston Pops Esplanade Orchestra. Mr. Andrews has performed at the Kneisel Hall Chamber Music Festival in Blue Hill, Maine, and was twice awarded fellowships to the Tanglewood Music Center.

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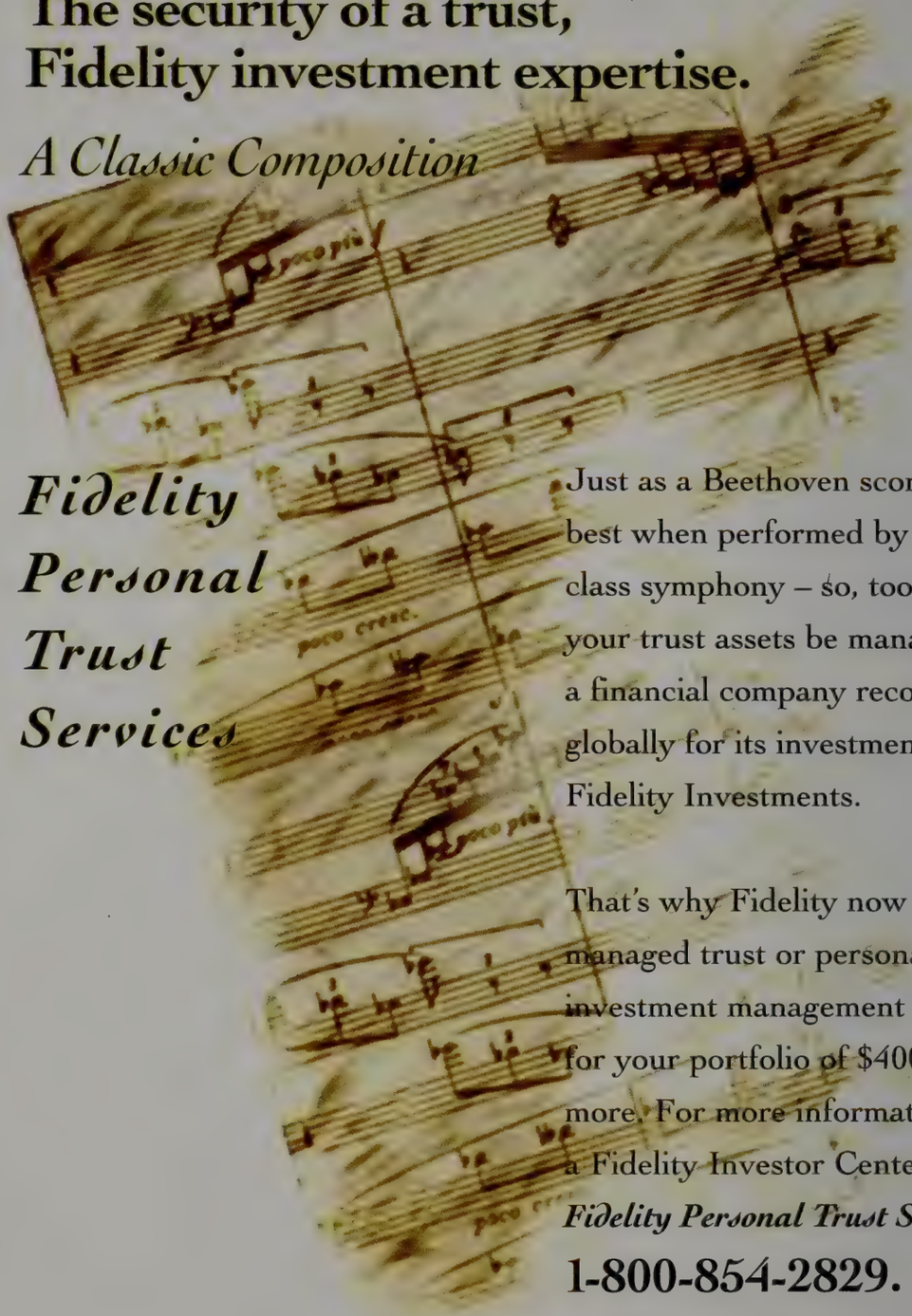


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In Memoriam

Allen Z. Kluchman

May 7, 1938-April 16, 1996

Just as this issue of the program book was going to press, we were saddened to learn that Allen Z. Kluchman, a devoted Trustee of the Boston Symphony Orchestra, has died. Born in Pittsburgh, Mr. Kluchman grew up in Los Angeles, attended UCLA as an English major, and served in the United States Army in 1960. At that time he met his wife, Elizabeth Collin Kluchman; they married in 1962. Betsy Kluchman died in July 1995. Both Allen and Betsy Kluchman were very active in their support of local educational and cultural institutions. The growing absence of music education in the lives of schoolchildren motivated them to play a leading role in the creation of the Boston Music Education Collaborative, a partnership of the Boston Symphony, the Boston Public Schools, the New England Conservatory, and WGBH Educational Foundation. A Trustee of the Eliot Montessori School and the Cambridge School, Mr. Kluchman also served on Boards at WGBH and TERC (Technical Education Resource Center), a non-profit organization that develops educational curriculum in math and the sciences. A lover of animals, and an entrepreneur who in 1980 started the computer software company Access Technology, Mr. Kluchman enjoyed not only music, but theater, gardening, and travel. His skills and generosity have made a significant and lasting contribution to the well-being of this and other institutions in our community, and he will be very much missed.

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BSO

Boston Symphony Orchestra Announces 1996-97 Season

The Boston Symphony Orchestra has recently announced details of its 1996-97 subscription season. Seiji Ozawa leads the Opening Night concert on Wednesday, September 25, with soloists Isaac Stern and the young Korean cellist Han-Na Chang in her BSO debut. During the season, the orchestra will mark the 200th anniversary of Schubert's birth, the centennial of Brahms's death, and the centennial of Bruckner's death with selected works by those composers. Seiji Ozawa's nine programs will include three world premieres, one a new work for soloists, chorus, and orchestra by Boston composer Leon Kirchner, the other two (by Augusta Read Thomas and Bernard Rands) to be introduced with cellist Mstislav Rostropovich as part of a program celebrating his seventieth birthday, and in which he will also be soloist in Strauss's *Don Quixote*. To close the season in April, BSO Principal Guest Conductor Bernard Haitink leads three programs. Guest conductors include Myung-Whun Chung, James Conlon, Edo De Waart, Hans Graf, André Previn, Sir Simon Rattle, Robert Spano, Jeffrey Tate, Franz Welser-Möst, BSO Assistant Conductor Richard Westerfield, and, in his BSO subscription series debut, John Williams. Featured soloists also include, among others, pianists Martha Argerich, Emanuel Ax, Leon Fleisher, Garrick Ohlsson, and Krystian Zimerman, as well as Leif Ove Andsnes, Andreas Haefliger, and Elizabeth Leonskaya in their BSO debuts; vocalists John Aler, Roberta Alexander, Barbara Bonney, José van Dam (in a rare United States appearance, singing Mahler and Ravel), and Susan Graham, as well as Sumi Jo and Nathalie Stutzmann in their BSO debuts; violinists Josef Suk, Christian Tetzlaff, and Maxim Vengerov; violist Yuri Bashmet; cellist Yo-Yo Ma; flutist James Galway; oboist Heinz Holliger; percussionist Evelyn Glennie in her BSO debut; and BSO principals William R. Hudgins, clarinet, and Richard Svoboda, bassoon. Current subscribers should already have received their renewal information. For a full-color brochure detailing complete programs and ticket information (to be available late this month), others may call (617) 266-1492 or write to "BSO '96-97 Season," Symphony Hall, 301 Massachusetts Avenue, Boston, MA 02115.

Farewell and Thanks



James Harper, a librarian with the Boston Symphony Orchestra since 1978, will retire from the BSO this May after seventeen years of service to the orchestra. Born in Toronto, Mr. Harper studied at that city's Royal Conservatory of Music, where his teacher was composer Samuel Dolin. He studied clarinet privately with Bernard Temoin of the Toronto Symphony and with Robert Marcellus of the Cleveland Orchestra. In 1966 Mr. Harper was appointed assistant librarian of the Toronto Symphony, where he became principal librarian in 1968. From 1966 to 1969 he served as personal librarian to Seiji Ozawa, who was then conductor of the Toronto Symphony. In 1978 he became a librarian with the Boston Symphony, sharing responsibility for all BSO performance material, and was once again appointed Mr. Ozawa's personal librarian. When not involved directly with music, he and his wife Camilla enjoy spending time visiting her native Germany, visiting family in southern California, and taking advantage of summer life at Tanglewood. The BSO family extends sincere thanks, appreciation, and best wishes to Jim Harper upon his retirement.

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THE BOSTON SYMPHONY ORCHESTRA THANKS ALL OF ITS REUNION SUBSCRIBERS — SUBSCRIBERS WHO BEGAN SUBSCRIBING IN YEARS ENDING WITH "1" OR "6" — FOR THEIR LOYAL AND GENEROUS SUPPORT OF THE BOSTON SYMPHONY ANNUAL FUND.

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ONE REUNION SUBSCRIBER REMEMBERS...

In 1941 when I moved to Boston, I started attending Friday Afternoon Concerts with my husband's family who had season tickets. Starting with Koussevitzky, then Munch, now Ozawa — what a glorious listening experience I have had. Years of hearing a superb orchestra play under the hands of masters. I've loved it!

— Mrs. Hugh Gregg, Nashua, NH

George Walker's "Lilacs," A BSO Commission Premiered This February, Wins 1996 Pulitzer Prize in Music Composition

George Walker's *Lilacs*, a setting for voice and orchestra of words from Walt Whitman's "When lilacs last in the dooryard bloom'd," was awarded the 1996 Pulitzer Prize in Music Composition earlier this month. Commissioned by the Boston Symphony Orchestra with assistance from AT&T, *Lilacs* was premiered here by Seiji Ozawa and the Boston Symphony Orchestra with soprano Faye Robinson this past February 1, 2, and 3 as part of the BSO program "A Tribute to Roland Hayes." Mr. Walker's recent composition joins Roger Sessions's Concerto for Orchestra, a BSO centennial commission introduced by Mr. Ozawa and the orchestra in October 1981, as a recipient of the Pulitzer Prize in that category.

Project STEP Benefit Recital

On Sunday, April 28, at 6 p.m., students and faculty of Project STEP (String Training and Educational Program for Students of Color) will perform at People's Baptist Church, 134 Camden Street in Boston. Entitled "Their Best is Yet to Come," the recital is sponsored by the Parents' Committee to raise scholarship funds for the program. Sponsored by the Boston Symphony Orchestra, Boston University, the Greater Boston Youth Symphony Orchestras, and New England Conservatory, Project STEP trains promising young string players of color for careers in classical music. Tickets are $10 ($25 for sponsor tickets) and are available by calling (617) 267-5777, or at the door. No pre-school children, please. Children six and above are admitted free with adults.

BSO Members in Concert

BSO members Victor Romanul, Tatiana Dimitriades, Edward Gazouleas, and Ronald Feldman will be among the participants in a Boston Conservatory Chamber Ensemble concert on Sunday, April 28, at 4 p.m., at the First and Second Church, 66 Marlborough Street. The program includes an arrangement for flute quartet of Rossini's *William Tell* Overture, Ned Rorem's Trio for flute, cello, and piano featuring flutist Marianne Gedigian, and the premiere of Arthur Levering's piano quartet, *Cloches*, commissioned by the Chamber Ensemble. Tickets are $10 general admission ($7 students and seniors). For more information call (617) 536-3063.

BSO assistant concertmaster Laura Park appears in concert with BSO artistic administrator Anthony Fogg, piano, clarinetist Catherine Hudgins, and cellist Andres Diaz on Sunday, April 28, at 7:30 p.m. on the Follen Church Concert Series, 755 Massachusetts Avenue in Lexington. The program includes the Handel-Halvorsen *Passacaglia*, Ravel's Sonata for Violin and Cello, and Messiaen's *Quartet for the End of Time*, for clarinet, violin, cello, and piano. General admission is $10 ($7 seniors and students). For more information call (617) 862-5234.

The Boston Classical Orchestra, Harry Ellis Dickson, Music Director, performs the overture to Rossini's *La scala di seta*, Mozart's Flute Concerto, K.314, with soloist Paula Robison, Telemann's E minor Concerto for Recorder and Flute with Ms. Robison and Lawrence Zukof, recorder, and Haydn's Symphony No. 103, *Drumroll*, at Faneuil Hall on Friday, May 3, at 8 p.m. and Sunday, May 5, at 3 p.m. Tickets are $27, $23, and $17 ($2 discount for seniors, $5 discount for students). For more information call (617) 426-2387.

Ronald Knudsen leads the New Philharmonia Orchestra in the final subscription concert of its inaugural season on Saturday, May 4, at 8 p.m. at Ellsworth Hall at Pine Manor College, 400 Heath Street in Chestnut Hill. The all-Tchaikovsky program includes the Violin Concerto with BSO associate concertmaster Tamara Smirnova as soloist, the Polonaise from *Eugene Onegin*, and the Symphony No. 4. General admission is $17 ($10 for students). For more information call (617) 527-9717.

BSO violinist Jerome Rosen is the pianist with Valeria Vilker Kuchment, violin, Owen Young, cello, and Julie Vaverka, clarinet, for the last of three Sunday-afternoon concerts devoted to chamber music of Brahms, on Sunday, May 5, at 2:30 p.m. at the First and Second Church of Boston, 66 Marlborough Street. The program includes the Violin Sonata No. 2 in A, Opus 100, the F minor clarinet sonata, Opus 120, No. 1, and the F minor quintet for piano and strings, Opus 34 (also including BSO members Catherine French, violin, and Burton Fine, viola). Admission is $13. For more information call (617) 876-7855.

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SEIJI OZAWA



Seiji Ozawa is now in his twenty-third season as music director of the Boston Symphony Orchestra. Mr. Ozawa became the BSO's thirteenth music director in 1973, after a year as music adviser; his tenure with the Boston Symphony is the longest of any music director currently active with an American orchestra. In his more than two decades as music director, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts at Symphony Hall and Tanglewood, on tours to Europe, Japan, Hong Kong, China, and South America, and across the United States, including regular concerts in New York. Mr. Ozawa has upheld the BSO's commitment to new music through the commissioning of new works, including a series of centennial commissions marking the orchestra's hundredth birthday in 1981, and a series of works celebrating the fiftieth anniversary in 1990 of the Tanglewood Music Center, the orchestra's summer training program for young musicians. In addition, he has recorded more than 130 works with the orchestra, representing more than fifty different composers, on ten labels.

In addition to his work with the Boston Symphony, Mr. Ozawa appears regularly with the Berlin Philharmonic, the New Japan Philharmonic, the London Symphony, the Orchestre National de France, the Philharmonia of London, and the Vienna Philharmonic. He made his Metropolitan Opera debut in December 1992, appears regularly at La Scala and the Vienna Staatsoper, and has also conducted opera at the Paris Opera, Salzburg, and Covent Garden. In September 1992 he founded the Saito Kinen Festival in Matsumoto, Japan, in memory of his teacher Hideo Saito, a central figure in the cultivation of Western music and musical technique in Japan, and a co-founder of the Toho School of Music in Tokyo. In addition to his many Boston Symphony recordings, Mr. Ozawa has recorded with the Berlin Philharmonic, the Chicago Symphony, the London Philharmonic, the Orchestre National, the Orchestre de Paris, the Philharmonia of London, the Saito Kinen Orchestra, the San Francisco Symphony, the Toronto Symphony, and the Vienna Philharmonic, among others.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France. Charles Munch, then music director of the Boston Symphony Orchestra, subsequently invited him to attend the Tanglewood Music Center, where he won the Koussevitzky Prize for outstanding student conductor in 1960. While a student of Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, who appointed him assistant conductor of the New York Philharmonic for the 1961-62 season. He made his first professional concert appearance in North America in January 1962, with the San Francisco Symphony. He was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. He conducted the Boston Symphony Orchestra for the first time in 1964, at Tanglewood, and made his first Symphony Hall appearance with the orchestra in January 1968. In 1970 he became an artistic director of Tanglewood.

Mr. Ozawa recently became the first recipient of Japan's Inouye Sho ("Inouye Award"). Created to recognize lifetime achievement in the arts, the award is named after this century's preeminent Japanese novelist, Yasushi Inouye. In September 1994 Mr. Ozawa received his second Emmy award, for Individual Achievement in Cultural Programming, for "Dvořák in Prague: A Celebration," with the Boston Symphony Orchestra. He won his first Emmy for the Boston Symphony Orchestra's PBS television series "Evening at Symphony." Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.

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SEIJI OZAWA
Music Director

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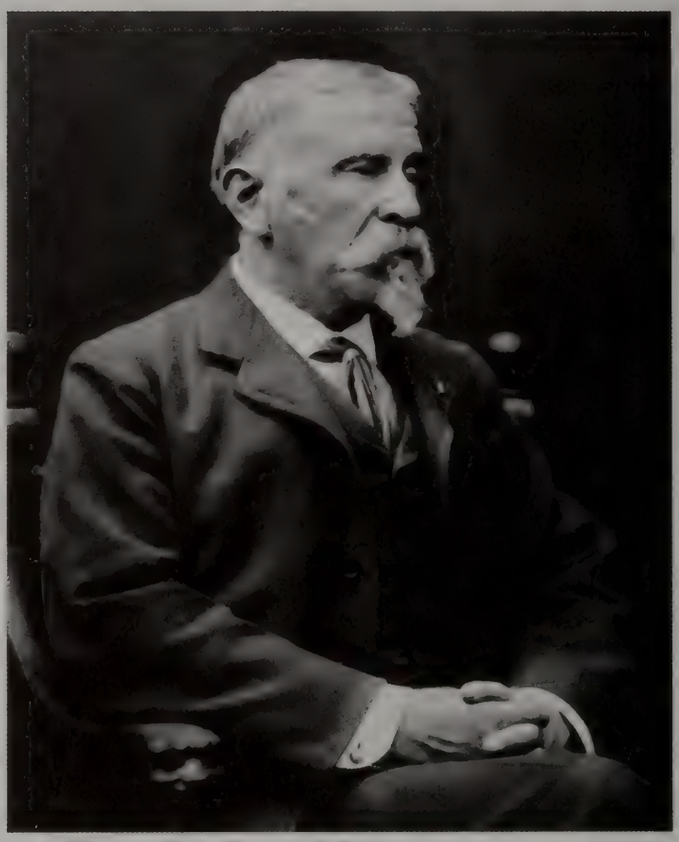
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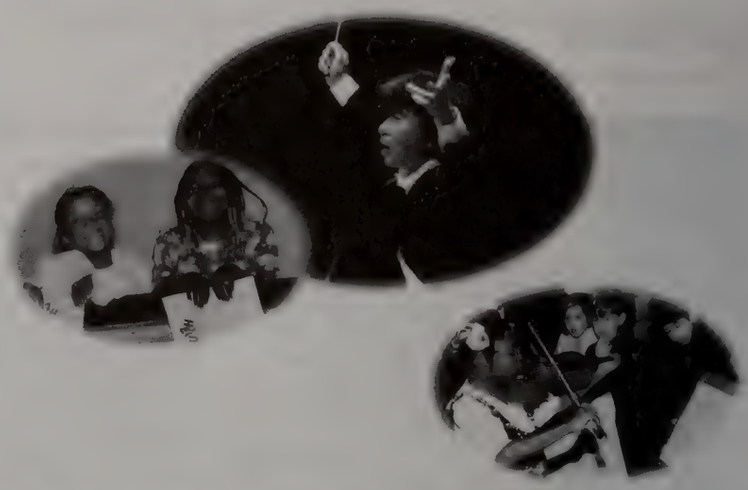
Anton Webern
Im Sommerwind, Idyl for large orchestra



Anton Friedrich Wilhelm von Webern (he later dropped the "von") was born in Vienna on December 3, 1883, and died in Mittersill on September 15, 1945. He composed his youthful Im Sommerwind during *the late summer of 1904; it remained unpublished and unperformed throughout his lifetime. The first performance was given by the Philadelphia Orchestra under Eugene Ormandy on May 25, 1962, at the First International Webern Festival, held under the auspices of the University of Washington in Seattle. The Boston Symphony Orchestra has played* Im Sommerwind *on just two previous occasions: under Michael Tilson Thomas on "Spectrum" concerts in October 1972, and under Hiroshi Wakasugi at Tanglewood in August 1981, though Tanglewood audiences heard it more recently in a Cleveland Orchestra performance under Christoph von Dohnányi in August 1991. The work is scored for large orchestra consisting of three flutes, two oboes and English horn, four clarinets (two in A, two in B-flat) and bass clarinet, two bassoons, six horns, two trumpets, timpani, triangle, cymbals, two horns, and strings.*

Until recent decades, the earliest work known from the pen of Anton Webern was his Opus 1 Passacaglia for orchestra, composed as a kind of informal "graduation piece" at the conclusion of his formal studies with Arnold Schoenberg. That was, of course, not his very first composition, but only the first that he felt worthy enough to release to the public. He had already written a number of early songs and chamber music, as well as two compositions for orchestra. Now that Webern's position in the hierarchy of great twentieth-century masters is secure, we can be justified in desiring to know how he developed as a composer and therefore in performing and listening to works that he would not have wanted performed in his own lifetime—after all, he had a lot of newer pieces to find performers for! The earlier of these two large works is a student essay for voice and orchestra called *Siegfrieds Schwert* (*Siegfried's Sword*), composed in 1903; it is rhythmically square, harmonically plain, based on folklike melodies. The following year, though, he composed his orchestral idyl *Im Sommerwind*, revealing an extraordinary development in that short space of time. To be sure, the piece is still traditional, even conservative, in harmonic outlook and thematic style, reflecting the strong influence of Wagner, Liszt, and Richard Strauss. But it already reveals many of the mature Webern's principal musical preoccupations: mastery of motivic development, formal balance, and personal treatment of the orchestra.

He undertook the composition during a summer vacation at his family's country estate, Preglhof, in the Austrian province of Carinthia, in 1904, when he was not yet twenty-one years old. He completed the first draft, in short score, on August 5, and the full score on September 16. It was only that fall that he began a decisive period of compositional studies with Arnold Schoenberg. But he was already pursuing a degree in musicology under the pioneer of the field, Guido Adler. His doctoral dissertation, an edition and study of a collection of sacred music by Heinrich Isaac, an important composer of the late fifteenth and early sixteenth centuries, may have played some role in the development of his musical ideas, since the works in question involved highly intricate counterpoint and the manipulation of small motives in the elaboration of a polyphonic web. Either Webern chose Isaac as his topic because he recognized a kinship with the older composer, or the study of Isaac's music awakened a profoundly sympathetic response in the young musicologist and budding composer.



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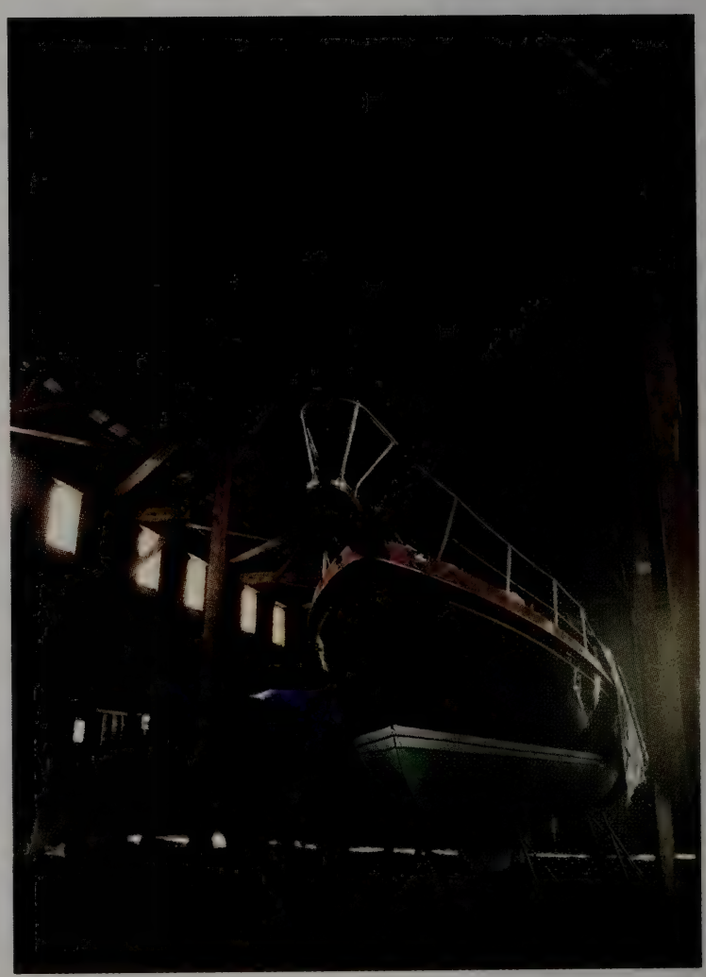
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Im Sommerwind was inspired by a poem written by Bruno Wille; it appeared in his novel *Offenbarungen des Wacholderbaums* (*Revelations of a Juniper Tree*), which appeared in 1901. Wille's poem, written in unrhymed free verse, deals with a retreat to nature, away from the city, where the poet can find peace and wisdom among the summer fields. Webern himself was an ardent lover of nature; all of his acquaintances were familiar with his delight in the outdoors, with his penchant for suddenly stopping and, with the utmost absorption, inspecting the veins in a leaf or the lines of moss growing over a rock. So it is no surprise that he should be drawn to a poem like Wille's which, in its seven stanzas, describes the colors of summer and the starting of a breeze, sings almost adoringly of flowers and meadows, hymns the interplay of light, clouds, and wind, and finally, recalling the anxieties of the city, describes the peace that settles upon the human observer contemplating the scene. The score of *Im Sommerwind* follows the sequence of emotions aroused by the poem, even to the tempo markings, which are not so much of tempo as of character or mood (*Lustig* [Merrily]; *Feierlich bewegt* [With solemn emotion]; *Aufjauchzend* [Jubilant]; *Sehr ruhig und weihevoll* [Very quietly and solemnly]).

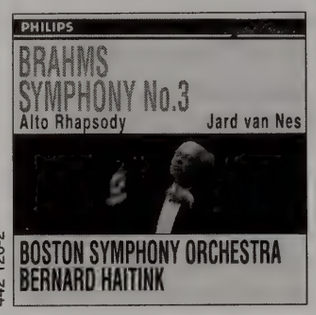
Webern's harmony is more traditional here than in any later piece of his; the beginning and ending of the work are firmly rooted in D major, and other, transient tonalities are clearly established throughout. But in motivic structure and orchestration we can already perceive the master to come. *Im Sommerwind* grows from a handful of tiny motives, presented in the calm D major introduction, which are extended, inverted, and combined with a handful of new ideas that appear later (such as the oboe tune marked *Lustig*) to provide the material for the entire tone poem. They are reworked in character through changes in tempo or rhythmic detail, but they produce an extraordinarily unified and seamless web, filling out even the transitions between principal sections. As for the treatment of the orchestra, Webern reveals already in this early score his ear for the most refined and delicate combinations of sound with a chamber-music kind of orchestration that draws upon the large forces assembled not to overwhelm with power, but rather to enchant with rich variety. Rarely is the entire orchestra—or even the greater part of it—playing at any given moment. Here, in an expansive, romantic form, we can identify those characteristics that were to go into the creation of so polished a gem of motivic compression and refined sonority as the Opus 21 Symphony.

Webern may never have sought to have *Im Sommerwind* performed in his lifetime, but he was most assuredly not ashamed of the piece. In fact, he kept it on hand to show his composition students, by way of indicating that even one of the most innovative of twentieth-century composers learned his art as great artists in all times have done—by first immersing himself in the great tradition of his forebears and allowing the fluent technique developed in that patient study to give him the craft needed to express his own vision.

—Steven Ledbetter

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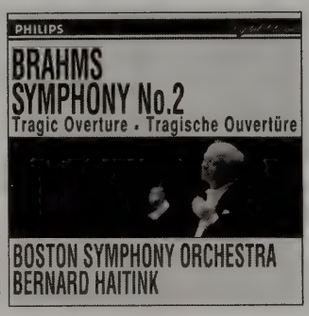
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Maurice Ravel
Valses nobles et sentimentales



Joseph Maurice Ravel was born in Ciboure near Saint-Jean-de-Luz, Basses-Pyrénées, in the Basque region of France just a short distance from the Spanish border, on March 7, 1875, and died in Paris on December 28, 1937. He composed the Valses nobles et sentimentales *for piano solo in 1911, orchestrating it the following year. The score was used as the basis of a ballet, "Adelaide, or The Language of the Flowers," performed in Paris on April 22, 1912. It is dedicated to Louis Aubert. Pierre Monteux led the first Boston Symphony performances on March 11 and 12, 1921, subsequent BSO performances being given by Charles Munch, Seiji Ozawa (including the most recent Tanglewood performance, in August 1986), Joseph Silverstein, and Catherine Comet (the most recent subscription performances, in November 1990). The score calls for two flutes, two oboes and English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, bass drum, cymbals, triangle, side drum, tambourine, celesta, glockenspiel, two harps, and strings.*

As with so many of his other orchestral works, Ravel wrote the "Noble and Sentimental Waltzes" first for piano, probably with no particular intention of orchestrating them at all. The work was first performed by Louis Aubert in May 1911 without an announcement of the composer's name. Speculation as to the author's identity ranged from Satie to Kodály. Once the composer's name was revealed, Ravel was prevailed upon by Mlle. Trouhanova's ballet company to orchestrate the work to accompany a ballet. He did so very quickly, and *Adélaïde, ou Le Langage des fleurs* had four gala performances at the Théâtre du Châtelet in April 1912 (on a program with Dukas's *La Péri* and d'Indy's *Istar*). After a revival in 1916, the ballet failed to hold the stage; this is not, perhaps, surprising, since it was laden with a rather silly scenario in which a flirtatious prima donna presents a series of flowers (symbolizing some emotion or characteristic) alternately to her suitors, the noble duke and the amorous Loredan. But the musical score stands firmly on its own without the dubious benefit of the narrative elements, and it has become firmly established (both in its original piano version and in orchestral dress) as a concert piece.

Probably more than any other dance or rhythmic pattern, the 3/4 lilt of the waltz characterizes the nineteenth century and romanticism. Certainly from at least the time of the Congress of Vienna in 1815 until World War I, the waltz was the dance craze that dominated Europe and America, first as a somewhat scandalous new dance that caused fathers to worry about their daughters (it was, after all, the first social dance in which the partners assumed an embrace position), eventually as a familiar and well-loved dance for the elders, while the younger fry turned to something else that was newly scandalous in its turn. The occasional waltz songs of an Offenbach, the strings of waltzes conceived by both the elder and younger Johann Strauss for dancing in Viennese cafés of mid-century, the vibrant ballet waltzes of a Tchaikovsky, were becoming, by the beginning of the present century, slow waltz songs in charming Ruritanian operettas, meltingly sentimental but wondrously evocative when properly used (for example, the principal waltz song in Lehár's *The Merry Widow,* or Victor Herbert's "Kiss me again" in *Mlle. Modiste*).

Ravel's suite of waltzes is an amazingly objective summary of the waltz tradition, a *jeu d'esprit* that probably had no further aim, when first conceived, than taking the waltz medium almost as a "found object" and working with it as a modeler with his

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clay. This intention is signalled by the epigraph that Ravel put at the head of his score, drawn from Henri de Regnier: "*Le plaisir délicieux et toujours nouveau d'une occupation inutile*" ("the delicious and ever-new pleasure of a useless occupation"). The score alternates faster and more vigorous waltzes (presumably the "noble" ones) with slower and more evocative movements ("sentimental"). The opening waltz is unusually acerbic in harmonic character (especially for a genre so associated in the public mind with sugary harmonies); Ravel makes use of appoggiaturas and added dissonances of the seventh, ninth, and eleventh to reduce the sugar content considerably. No. 2 is more fragile, featuring a delicate little melody on the flute. The third has a broader swing, with rhythmic patterns often extending over two bars in the manner of Tchaikovsky; the oboe gets the main tune. No. 4 continues this broader rhythm but in more animated fashion, more in the style of a Viennese waltz. It has hints of the raciness of the later Viennese operettas. The fifth waltz is slower, more delicate, essentially an interlude. No. 6 is extremely fast and harbors rhythmic complexities in its written-out alternations of 3/2 and 6/4 meters (a kind of rhythmic shift often employed in waltzes, but rarely notated so explicitly). Ravel himself regarded No. 7 as one of his finest creations; it begins tentatively and blossoms into a charming freshness of melody that builds to an exhilarating climax. Such an ending virtually requires a coda. Ravel's Epilogue casts one more retrospective glance in slow waltz style with imaginative and evocative orchestral coloration. This *envoi* is a final sophisticated tribute to the long waltz tradition—a tradition that Ravel himself was to destroy with the violent satire of *La Valse* in less than a decade.

—S.L.



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Dmitri Shostakovich
Symphony No. 10, Opus 93



Dmitri Dmitrievich Shostakovich was born in St. Petersburg on September 25, 1906, and died in Moscow on August 9, 1975. He began the Tenth Symphony in July 1953 and completed it on October 27 that year. It received its first performance less than two months later, on December 17 in Leningrad (as St. Petersburg was then known) under the direction of Yevgeny Mravinsky. Dimitri Mitropoulos led the New York Philharmonic in the American premiere on October 14, 1954. The first Boston performance was given by the New England Conservatory Orchestra under James Dixon on February 10, 1960. The first performances by the Boston Symphony Orchestra took place on October 19 and 20, 1962, under Erich Leinsdorf, who also conducted it in Providence, New Haven, Brooklyn, and New York City in the months following. Since then the orchestra has performed it under Seiji Ozawa (including European performances in August and September 1984), Andrew Davis (the most recent Tanglewood performance, in July 1988), and Kurt Sanderling (the most recent subscription performances, in November 1990). The symphony is scored for a large orchestra consisting of two flutes and two piccolos, three oboes and English horn, three clarinets and E-flat clarinet, three bassoons and contrabassoon, four horns, three trumpets, three trombones and tuba, timpani, bass drum, triangle, snare drum, cymbals, tambourine, tam-tam, and strings.

Shostakovich made his impressive debut as a symphonic composer at the age of nineteen with a work of real talent—and more—that established him overnight as a new Russian composer of significance. During the next two decades he produced eight more symphonies, as well as operas, ballets, incidental music, film scores, and music for piano and chamber ensembles. His success during these years suffered vicissitudes far beyond the normal ones that composers have to deal with in presenting new works, the normal ones being the problems of unsympathetic and uncomprehending audiences or perhaps insufficiently prepared performances. The additional difficulties were of a political nature. Like all Soviet artists, Shostakovich was expected to produce works that served to educate or enlighten the proletariat, to engender uniform enthusiasm for the revolution or the state, to serve, in short, a didactic or propagandistic function over and above the purely musical one.

The 1920s in Russia had actually been an era of some flexibility and experimentation in all the arts, but by 1932 a new temper was apparent in the ruling forces, one that caused composers to produce works that were no longer simply "music" but rather "Soviet music." This period of regimentation lasted until the death of Stalin in 1953, and no composer—at least none who survived Stalin's purges—was more affected by it than Shostakovich. The first blow came quite unexpectedly when in January 1936 *Pravda* printed an editorial, apparently coming directly from Stalin, attacking Shostakovich's opera *Lady Macbeth of Mtsensk District* as "muddle instead of music." Ten days later another attack, this time of a ballet score, appeared in the same paper. The combined assault was too much for Shostakovich; when his Fourth Symphony was placed in rehearsal later in the year, it quickly became apparent that the score, perhaps his most "difficult" and elaborate, would only get him into still greater trouble, and he withdrew the performance. According to the composer's recently published memoirs, he lived from that time on in the continual fear of death, never knowing when Stalin's instability might result in his arrest or worse. (In the end, the Fourth Symphony was not performed until after Stalin's death.)



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Shostakovich "redeemed" himself with the Fifth Symphony and went on to write the Sixth and the three wartime symphonies before a new period of official disfavor almost caused him to cease symphonic writing forever. The basic problem was that symphonies, as large-scale public statements by a composer, were simply too open to political interpretation. The whole idea may be generally foreign to us, but nothing is more characteristic of the Soviet approach to the art. So Shostakovich found that he was continually being second-guessed, that ideas or motives or intentions were being read into his symphonic works by political functionaries, something that could be extremely dangerous if the symphony were viewed as anything other than optimistic and heroic.

Moreover, although Stalin was not notably musical, he recognized the value of artistic propaganda and sought glorification in works of art. The Ninth Symphony was expected to be a grandiose post-war celebration, but Shostakovich abandoned the attempt to produce what was expected of him (apparently after trying twice to come up with something appropriate) and produced instead a witty and relatively lighthearted work.

> When my Ninth was performed, Stalin was incensed. He was deeply offended, because there was no chorus, no soloist. And no apotheosis. There wasn't even a paltry dedication. It was just music, which Stalin didn't understand very well and

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which was of dubious content.

People will say that this is hard to believe, that the memoirist is twisting things here, and that the leader and teacher certainly didn't have time in those difficult postwar days to worry about symphonies and dedications. But the absurdity is that Stalin watched dedications much more closely than he watched affairs of state.

Chamber music was much less likely to be interpreted in this way, since the reduced forces that were required somehow forced the recognition of its purely abstract musical character, possibly because chamber music generally attracts smaller audiences and can therefore avoid the necessity of appealing to "the people" as a whole. Thus, after the Ninth Symphony in 1945 until the death of Stalin in 1953, Shostakovich limited himself to smaller works for the most part—several string quartets and the retrospective set of twenty-four preludes and fugues—and to film scores, in which the drama of the film itself would carry the approved political message.

In July 1953, four months after Stalin's death, Shostakovich began the composition of his Tenth Symphony at his dacha in Komarovo; he finished the work in September, and its first performance took place within three months. The symphony is now widely regarded as Shostakovich's finest work in the genre, with a successful union of expressive qualities and technical means. It is also representative of the long tradition of the

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four-movement symphony for orchestra alone, to which Shostakovich did not return until the Fifteenth Symphony of 1971, the intervening works all having vocal elements as well. The appearance of the Tenth Symphony aroused a heated debate among Soviet musicians. Its manifestly personal expression raised once again the issue of the artist's role: could he express himself subjectively as an individual rather than objectively as one element of a collective group? By and large, Soviet music was still expected to be optimistic (the prevailing mood of the music was more important in some circles than the technical quality), to reflect "the truth of our life," as one critic put it. By this measuring stick, Shostakovich's Tenth runs dangerously close to the border of the unacceptable. But one result of the discussion was the awarding to the composer of the country's highest artistic honor, the title "People's Artist of the U.S.S.R.," a clear sign of the relative liberation of creative thought, though still within fairly strict bounds, in post-Stalin Russia.

Before the debate in the Composer's Union, Shostakovich spoke of the symphony with a modesty that seems overdone, possibly with the intention of disarming any attacks by "confessing" certain faults in the piece (some sections too short, some too long), to which he added, "It would be very valuable to have the comrades' opinions

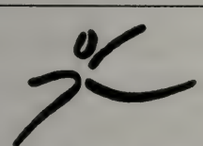
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on this." But at that time he did not reveal anything about the immediate impetus for writing what many felt instinctively to be a highly personal work. When asked whether the symphony had a program, he responded (evasively) with a smile, "No, let them listen and guess for themselves." Even in the relative liberation of late 1953 he could certainly not feel safe in revealing the statement that appears in his posthumously published memoirs:

> I couldn't write an apotheosis to Stalin. I simply couldn't. I knew what I was in for when I wrote the Ninth. But I did depict Stalin in music in my next symphony, the Tenth. I wrote it right after Stalin's death, and no one has yet guessed what the symphony is about. It's about Stalin and the Stalin years. The second part, the scherzo, is a musical portrait of Stalin, roughly speaking. Of course, there are many other things in it, but that's the basis.

The first three movements are unified by a motive consisting of the first three steps of the minor scale. Shostakovich chooses to write a moderately slow first movement, not a grand Allegro; this Moderato is conceived in a lyric and contrapuntal vein, beginning with a twisting slow theme in cellos and basses that occasionally resembles a *basso ostinato*. After an opening paragraph for strings alone, the solo clarinet introduces a lyrical melody that gradually expands outward and then contracts again to the note on which it began. These materials are used to build up the first orchestral tutti, which then dissolves into individual sections: strings, followed by brass, followed by solo clarinet expanding upon its first statement before leading to a new motive, introduced by the solo flute in a low register: a hovering, rocking figure in eighth-notes that keeps moving away from the first pitch and then returning to it. The rest of the movement is developed with great imagination and economy of means from these three motives, the overall pattern being a kind of arch, dynamically speaking, growing from the opening *piano* to extended *forte* in the middle before collapsing to the level of the beginning.

The second movement has been variously interpreted, even by Soviet musicians, in strongly antithetical ways. One view claimed that the movement "expresses again the inexhaustible forces of life," while another, at the opposite pole, discerns rather "the onslaught of the powers of darkness and death." The sinister character of its perpetual motion, built on a single motive, is exhilarating and threatening at the same time, with an evident parodistic intent. Shostakovich's address to the Composer's Union preceding the debate on the Tenth Symphony was a model of evasion: "The second movement, in my opinion, answers my purpose in the main, and occupies its intended place in the cycle." Not a word, of course, about a musical depiction of Stalin; the undercurrent of brutality in the music would have made such a confession most unwise.

The third movement, which begins as a pensive waltz of sombre character, is an early example of Shostakovich's practice of composing his personal motto DSCH into his music, something that happens also in the Violin Concerto and the Eighth String Quartet. (DSCH stands for the German transliteration of the composer's name, Dmitri SCHostakovitsch, which is then translated into musical pitches according to German terminology: D, S [=Es, or E-flat], C, H [=B-natural]; the resulting four-note motive fits naturally into the key of C minor or its near relations.)

The finale consists of a long, slow introduction followed by a vigorous Allegro, less hysterical than the forced rejoicing of the last movement of the Fifth Symphony, but fundamentally outgoing nonetheless, despite frequent reminders of the DSCH motto. That reference to the third movement, along with the slow introduction, helps prevent the sheer youthful energy of the Allegro from allowing us to forget the very different character of the first three movements. Here, as throughout the work, Shostakovich has kept his own counsel, telling us things through the musical elements of melody, harmony, and rhythm that he could not say in words.

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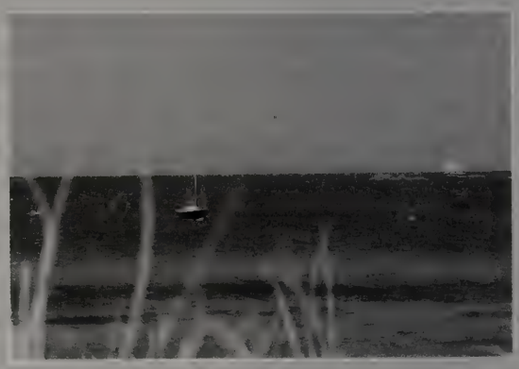
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The best introduction to Webern's life and works is the extraordinarily informative article by Paul Griffiths in The New Grove Dictionary of Music and Musicians, reprinted in *The New Grove Second Viennese School: Berg, Webern, Schoenberg* (Norton paperback). Hans Moldenhauer's *Anton von Webern: Chronicle of his Life and Works* (Knopf) is indispensable, a massive work bespeaking great industry and filled with information, though rather heavy going due to the deplorable quality of the (necessarily) many English translations. Most of the other books available in English are highly technical and analytical. It would be pleasant to report the availability in English of Hanspeter Krellman's German book on Webern in the Ro-Ro-Ro monographs (Rowohlt paperback), which is filled with source material giving a well-rounded picture of the composer's character and personality, but it has never been translated. *Im Sommerwind* can be found on two current discs that contain music connected with the early years of the "New Viennese School": Riccardo Chailly leads the Royal Concertgebouw Orchestra in a program that also includes Webern's Passacaglia, Opus 1, and Schoenberg's Chamber Symphony, Opus 9 (London); and Christoph von Dohnányi leads the Cleveland Orchestra in performances of the Webern along with Schoenberg's Five Pieces for Orchestra, Opus 16, and Mahler's Sixth Symphony (London, two discs).

The best Ravel book available has not yet been published in this country; it is Roger Nichols' contribution to the Master Musicians series, replacing the older (but still useful) volume by Norman Demuth. Nichols is both insightful and enthusiastic in his treatment of Ravel's music. He has also assembled a readable and informative collection of recollections from people who knew Ravel personally in *Ravel Remembered* (Norton); the recollections of musicians and non-musicians alike bring the composer's personality vividly to life. Arbie Orenstein's *Ravel: Man and Musician* (Columbia) is a thorough study, but very dry, all too clearly revealing its origin in a doctoral dissertation. A sensitive discussion of Ravel can be found in *Romanticism and the Twentieth Century*, the final volume of the four-volume study *Man and his Music* by Wilfred Mellers (Schocken). An excellent brief discussion of Ravel's orchestral music can be found in the BBC Music Guide that Laurence Davies devotes to that subject (University of Washington paperback). Davies has also written a fine book called *The Gallic Muse* with essays on Fauré, Duparc, Debussy, Satie, Ravel, and Poulenc (Barnes). In

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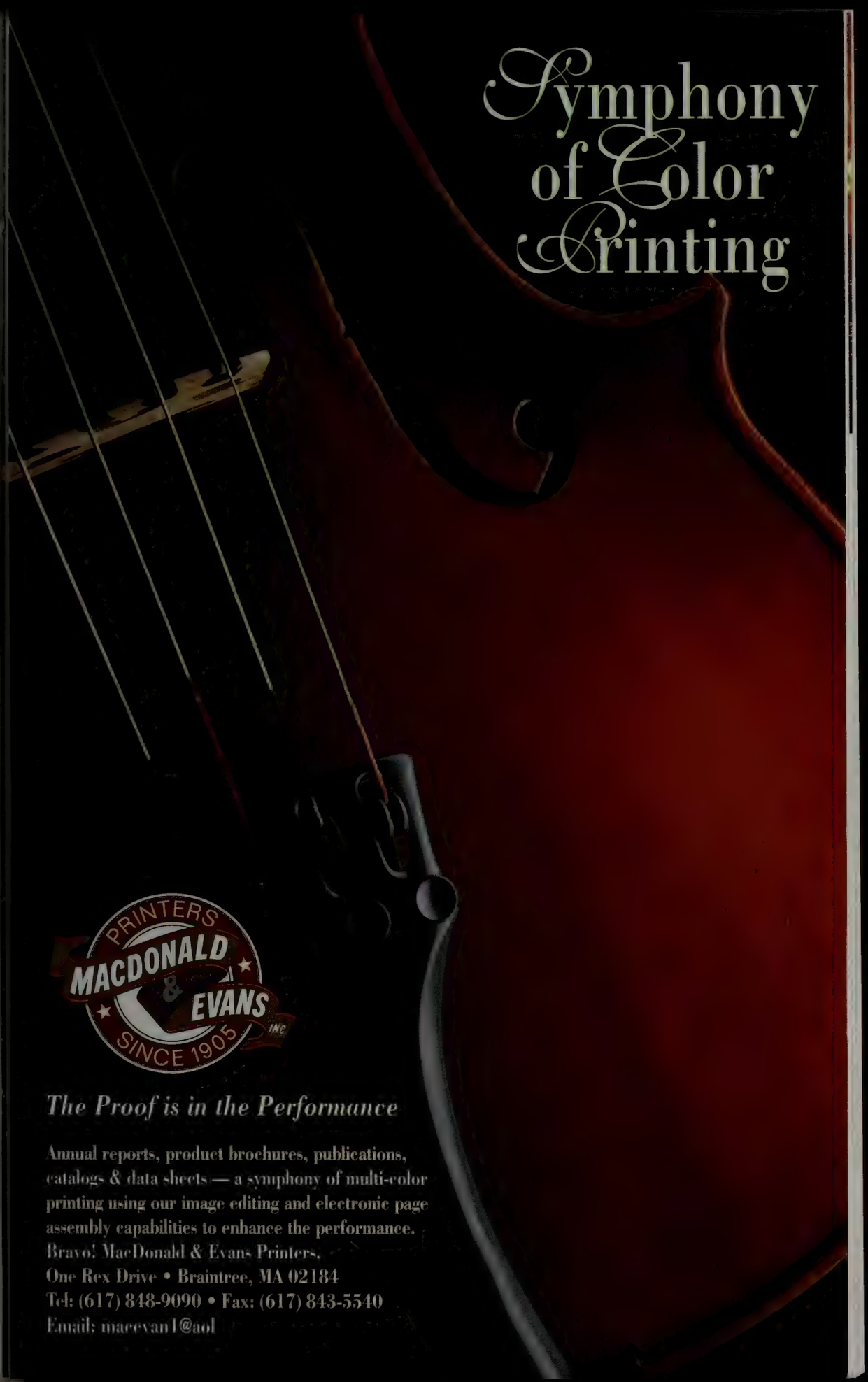
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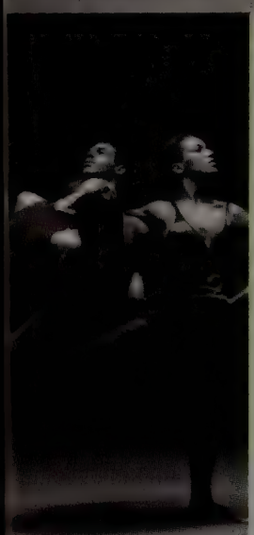
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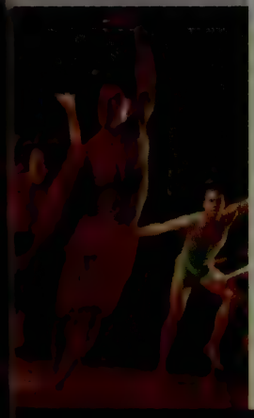


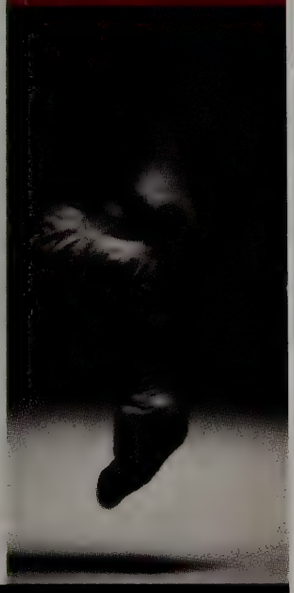


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conjunction with his BSO appearances this month, Bernard Haitink and the Boston Symphony Orchestra will continue their new recorded cycle, begun last November, of Ravel's orchestral works for Philips; this month they will record *Alborada del gracioso*, *Boléro*, *Le Tombeau de Couperin*, and the *Valses nobles et sentimentales*. Meanwhile, Seiji Ozawa's recorded cycle with the Boston Symphony of Ravel's orchestral works—including *Alborada del gracioso*, *Boléro*, *Une Barque sur l'océan*, *Menuet antique*, *Pavane pour une infante défunte*, the *Valse nobles et sentimentales*, and *La Valse*, has been reissued on mid-priced compact disc (Deutsche Grammophon Galleria). Another excellent recording of the *Valses nobles* is that by Charles Dutoit with the Montreal Symphony (London, with *Alborada del gracioso*, *Rapsodie espagnole*, and *Boléro*). Among older recordings, still glorious in both sound quality and performance, Fritz Reiner's recording with the Chicago Symphony would be hard to beat (RCA Gold Seal, with Ravel's *Alborada del gracioso*, *Pavane*, and *Rapsodie espagnole*, and Debussy's *Ibéria*).

Boris Schwarz's Shostakovich article in The New Grove has been reprinted, along with the articles on Rimsky-Korsakov, Scriabin, Rachmaninoff, and Prokofiev, in *The New Grove Russian Masters 2* (Norton paperback); the Shostakovich piece benefits especially, in this reprint, from a revised work-list and a much-enlarged bibliography prepared by Laurel E. Fay. The smallest book about Shostakovich is one of the most informative: Norman Kay's *Shostakovich* (Oxford) summarizes his musical style through the Twelfth String Quartet of 1968. Brief but sympathetic and informed discussion of all of Shostakovich's symphonic works is to be found in Hugh Ottaway's *Shostakovich Symphonies* in the series of BBC Music Guides (University of Washington paperback). The best general study of music in Soviet Russia is Boris Schwarz's *Music and Musical Life in Soviet Russia, 1917-1980* (University of Indiana Press; the older edition, with a cutoff date of 1970, is available as a Norton paperback). As with Prokofiev, but for different reasons, political strains have made it hard to find a solidly documented, reliable biographical study of the composer. Ian MacDonald's *The New Shostakovich* (Northeastern University Press) offers a thorough consideration of the composer's life and works, a rethinking that is all the more urgent because of the many questions raised about the authenticity of *Testimony: The Memoirs of Dmitri Shostakovich*, "as related to and edited by" Solomon Volkov (Harper & Row, available in paperback). Recent political changes in the Soviet Union and the continued emigration of persons who knew the composer well now allow far more light to be cast on every phase of his career. Still more informative—indeed, the best available guide to the personality of an intensely private man—is Elizabeth Wilson's recent book, *Shostakovich: A Life Remembered* (Princeton), told largely in the words of the people who knew him best. We still await, however, the major up-to-date reevaluation of his work in light of the rethinking of his biography. Among the many recordings of the Tenth, three have special interest in coming from conductors particularly close to Shostakovich in various ways. Yevgeny Mravinsky conducted the premiere of the work; his views on the piece can be heard in a studio recording on Saga and in a concert performance on Erato, both with the Leningrad Philharmonic. Mstislav Rostropovich, one of the the composer's closest friends and confidantes, recorded the Tenth with the London Symphony Orchestra (Teldec). And the composer's son Maxim Shostakovich recorded the Tenth with the same orchestra for Collins Classics. Other recordings of considerable interest include Herbert von Karajan's second recording of the work with the Berlin Philharmonic (Deutsche Grammophon) and Neeme Järvi's with the Scottish National Orchestra (Chandos). If you can find it, Dimitri Mitropoulos' pioneering recording with the New York Philharmonic, formerly available on a monaural compact disc from Sony Classical, is a searing account of the score.

—S.L.

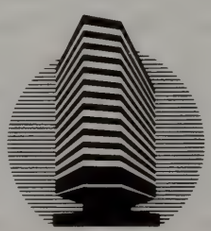
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Bernard Haitink



Last November in Boston and at Carnegie Hall, Bernard Haitink made his first appearances as the BSO's Principal Guest Conductor, an appointment beginning this season as part of an initial three-year commitment which also includes conducting and teaching at Tanglewood as well as recording with the orchestra. Mr. Haitink made his initial Boston Symphony appearances in 1971 and 1973 and has returned regularly for subscription concerts since 1985. Prior to this season he appeared with the orchestra most recently on the occasion of his Tanglewood debut, leading two programs there in August 1994. His recordings with the orchestra, for Philips, include the four Brahms symphonies and Ravel's complete *Daphnis et Chloé*. This season he records further music of Ravel with the orchestra. He will return to Tanglewood this August for two programs, including the closing concert of the BSO's 1996 Tanglewood season.

Bernard Haitink is music director at London's Royal Opera House, where he conducts opera, ballet, and orchestral concerts. He was music director at Glyndebourne from 1978 to 1988 and has conducted many operas for television and video with that company and the Royal Opera. Music director of the European Youth Orchestra since 1994, Mr. Haitink was chief conductor of the Concertgebouw from 1964 to 1988 and principal conductor of the London Philharmonic from 1967 to 1979, becoming that orchestra's President in 1990. He has conducted the major orchestras of Europe and America worldwide, including a 1991 appearance with the Berlin Philharmonic in New York as part of the Carnegie Hall centenary celebrations. Recently at Covent Garden Mr. Haitink has conducted a new production of Wagner's *Die Meistersinger*, Janáček's *Katya Kabanova*, Wagner's *Das Rheingold*, *Die Walküre*, and *Siegfried*, and Verdi's *Simon Boccanegra*. In addition to concerts with the Concertgebouw, London Philharmonic, Berlin Philharmonic, and the European Union Youth Orchestra on tour (including a BBC Promenade Concert), his 1994-95 season included concerts with the Dresden Staatskapelle, the Bayerischer Rundfunk, and the Mahler Youth Orchestra at the Salzburg Festival. As part of a major Mahler cycle at the Concertgebouw in Amsterdam he appeared as guest conductor with the Concertgebouw Orchestra, the Berlin Philharmonic, the Vienna Philharmonic, and the Mahler Youth Orchestra. In 1995-96 at Covent Garden Mr. Haitink completes Wagner's *Ring* cycle with *Götterdämmerung* and also conducts Mozart's *Le nozze di Figaro*, Tippett's *The Midsummer Marriage*, and Verdi's *Don Carlo*. He appears at the Salzburg Easter Festival with both the Berlin Philharmonic and the Mahler Youth Orchestra. Mr. Haitink's many recordings for Philips, Decca, and EMI include the complete symphonies of Mahler, Bruckner, and Beethoven with the Concertgebouw, works by Brahms and Bruckner with the Vienna Philharmonic, and music of Shostakovich, Stravinsky, Liszt, Elgar, Holst, and Vaughan Williams with the London Philharmonic. His opera recordings include Mozart's *Don Giovanni*, *Così fan tutte*, *Le nozze di Figaro*, and *Die Zauberflöte*; Wagner's *Ring* cycle and *Tannhäuser*; Strauss's *Der Rosenkavalier* and *Daphne*; Beethoven's *Fidelio*, and Britten's *Peter Grimes*. Among the awards and honors recognizing his services to music, Bernard Haitink was created Honorary KBE in 1977, was awarded an honorary doctorate of music by the University of Oxford in 1988, and was awarded the Erasmus Prize in Holland in 1991.

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HAYDN

Die Jahreszeiten (*The Seasons*) 17
NANCY ARGENTA, soprano; CHRISTOPH PRÉGARDIEN, tenor; GERALD FINLEY, baritone; TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

Symphony No. 82 in C, *The Bear* 21

Symphony No. 104 in D, *London* 8

HONEGGER

Symphony No. 3, *Liturgique* 22

IVES

Symphony No. 2 5

KNUSSEN

Horn Concerto, Opus 28 (1994) 8
BARRY TUCKWELL, horn

LISZT

Petrarch Sonnet No. 104, "Pace non trovo" (orch. Busoni) 16
VINSON COLE, tenor

MAHLER

Symphony No. 2 Tuesday 'C'
HEIDI GRANT MURPHY, soprano; MICHELLE DEYOUNG, mezzo-soprano; TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

Symphony No. 9 6

Symphony No. 10 (performing version by Deryck Cooke) 14

MOZART

Concert aria, "Misera, dove son!...Ah! non son io che parlo, K.369 23A
KATHLEEN BATTLE, soprano

Concert aria, "Or che il dover...Tali e cotanti sono," K.36[33i] 16
VINSON COLE, tenor

"Laudate Dominum," from *Vesperae solennes de confessore*, K.339 23A
KATHLEEN BATTLE, soprano; TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

Motet, *Ave verum corpus*, K.618 23A
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

Scena, "Ch'io mi scordi di te," with Rondo, "Non temer, amato bene," for soprano, with piano obbligato 21
BARBARA BONNEY, soprano; ANDRÉ PREVIN, pianist/conductor

Clarinet Concerto in A, K.622 4
WILLIAM R. HUDGINS, clarinet

Horn Concerto No. 3 in E-flat, K.447 8
BARRY TUCKWELL, horn

Piano Concerto No. 22 in E-flat, K.482 7
ROBERT LEVIN, piano

Piano Concerto No. 27 in B-flat, K.595 18
RICHARD GOODE, piano

Violin Concerto No. 5 in A, K.219 20
MALCOLM LOWE, violin

Divertimento in F for strings, K.138(125c) 20

Overture to *Così fan tutte*, K.588 16

"Un aura amorosa" from *Così fan tutte* 16
VINSON COLE, tenor

Overture to *The Impresario*, K.486 23A, 23B

Symphony No. 25 in G minor, K.183(173dB) 18
Symphony No. 33 in B-flat, K.319 7
Symphony No. 39 in E-flat, K.543 21

MUSSORGSKY
Prelude to the opera *Khovanshchina* (orch. Shostakovich) 12
Pictures at an Exhibition (orch. Ravel) 13

PREVIN
Miss Sallie Chisum Remembers Billy the Kid 21
(world premiere of orchestral version)
BARBARA BONNEY, soprano
Vocalise 21
(world premiere of orchestral version)
BARBARA BONNEY, soprano

PROKOFIEV
Piano Concerto No. 2 in G minor, Opus 16 22
YEFIM BRONFMAN, piano
Music from the ballet *Romeo and Juliet*, Opus 64 3

RAVEL
Alborada del gracioso 24
Ma Mère l'oye (*Mother Goose*), complete 7
Rapsodie espagnole 7
Le Tombeau de Couperin 24
Valses nobles et sentimentales 25

REGER
Variations and Fugue on a Theme of Mozart, Opus 132 18

SCHNITTKE
Epilogue ("Out of the World") from *Peer Gynt* 13
(first American performance)

SHOSTAKOVICH
Orchestral suite from the opera *Lady Macbeth of Mtsensk* 12
(arranged by James Conlon)
Symphony No. 10, Opus 93 25

SIBELIUS
Violin Concerto in D minor, Opus 47 1
LEILA JOSEFOWICZ, violin
Symphony No. 6, Opus 104 9

SMETANA
"Vyšehrad," "From Bohemia's Woods and Fields," and "The Moldau" 19
from *Má Vlast*

SPIRITUALS FOR VOICE AND ORCHESTRA 16
My soul's been anchored in the Lord (FAYE ROBINSON, soprano)
His name so sweet (VINSON COLE, tenor)
This little light of mine (FAYE ROBINSON)
Let us break bread together (VINSON COLE)
Ain'ta that good news (FAYE ROBINSON)
Sometimes I feel like a motherless chile (VINSON COLE;
performed as encore)
A city called Heaven (FAYE ROBINSON; performed as encore)

STILL
In Memoriam: The Colored Soldiers Who Died for Democracy 16

STRAUSS

An Alpine Symphony, Opus 64 — 15

Death and Transfiguration, Opus 24 — 24

Don Juan, Opus 20 — 1

STRAVINSKY

Chorale Variations by J.S. Bach on the Christmas song "Vom Himmel hoch da komm' ich her," arranged for chorus and orchestra — 11
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

Concerto for Piano and Wind Instruments — 11
PETER SERKIN, piano

Violin Concerto in D — 24
PAMELA FRANK, violin

Fanfare for a New Theatre — 23A

Movements for piano and orchestra — 11
PETER SERKIN, piano

The Rake's Progress, Opera in three acts to a libretto by W.H. Auden and Chester Kallman — 10
DAWN UPSHAW, soprano (Anne Trulove); PHILIP LANGRIDGE, tenor (Tom Rakewell); PAUL PLISHKA, bass (Nick Shadow); JANE HENSCHEL, mezzo-soprano (Baba the Turk); JOAN KHÁRA, mezzo-soprano (Mother Goose); STEVEN COLE, tenor (Sellem); KEVIN SHORT, bass-baritone (Trulove); ROBERT HONEYSUCKER, bass (Keeper of the Madhouse); TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor; Concert staging by DAVID KNEUSS; Design by JOHN MICHAEL DEEGAN and SARAH G. CONLY; Choreography by ANDREW PACHO; ANDREW PACHO and MAM SMITH, acrobatic dancers

Anne Trulove's aria, from *The Rake's Progress* — 23A
KATHLEEN BATTLE, soprano

TCHAIKOVSKY

Piano Concerto No. 1 in B-flat minor, Opus 23 — 2
EVGENY KISSIN, piano

Violin Concerto in D, Opus 35 — 12
JOSHUA BELL, violin

Symphony No. 6 in B minor, Opus 74, *Pathétique* — 2

TIPPETT

The Rose Lake, A song without words for orchestra — 3
(American premiere; commissioned jointly by the Boston, London, and Toronto Symphony Orchestras to celebrate the composer's 90th birthday)

WALKER

Lilacs, for voice and orchestra — 16
(world premiere; commissioned by the Boston Symphony Orchestra in tribute to Roland Hayes)

WEBER

Bassoon Concerto in F, Opus 75 (J.127) — 4
RICHARD SVOBODA, bassoon

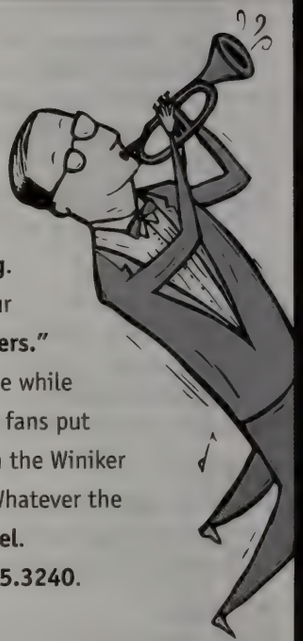
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Im Sommerwind, Idyl for large orchestra — 25

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	Week
SEIJI OZAWA, Music Director	1, 2, 3, 4, 5, 10, 11, 15/Tues 'C', 16, 23
JAMES CONLON	12
BERNARD HAITINK, Principal Guest Conductor	6, 7, 24, 25
MAREK JANOWSKI	17, 18
ERI KLAS	13
ROGER NORRINGTON	19
ANDRÉ PREVIN	20, 21
SIR SIMON RATTLE	14
ROBERT SPANO	9
JEFFREY TATE	8
FRANZ WELSER-MÖST	22

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	Week
NANCY ARGENTA, soprano	17
EMANUEL AX, piano	3
BEAUX ARTS TRIO	9
KATHLEEN BATTLE, soprano	23A
JOSHUA BELL, violin	12
BARBARA BONNEY, soprano	21
YEFIM BRONFMAN, piano	22
RICHARD CLEMENT, tenor	11
STEVEN COLE, tenor	10
VINSON COLE, tenor	16
MICHELLE DEYOUNG, mezzo-soprano	Tues 'C'
GERALD FINLEY, baritone	17
PAMELA FRANK, violin	24
RICHARD GOODE, piano	18
IDA HAENDEL, violin	14
LYNN HARRELL, cello	19
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EVGENY KISSIN, piano	2
PHILIP LANGRIDGE, tenor	10
ROBERT LEVIN, piano	7
MALCOLM LOWE, violin	20
JAMES MADDALENA, baritone	23A
HEIDI GRANT MURPHY, soprano	Tues 'C'
JESSYE NORMAN, soprano	Opening Night
ANN HOBSON PILOT, harp	4
PAUL PLISHKA, bass	10
CHRISTOPH PRÉGARDIEN, tenor	17
ANDRÉ PREVIN, pianist/conductor	21
FAYE ROBINSON, soprano	16
PETER SERKIN, piano	11
RUSSELL SHERMAN, piano	13
KEVIN SHORT, bass-baritone	10
RICHARD SVOBODA, bassoon	4
AKIKO SUWANAI, violin	23B
BARRY TUCKWELL, horn	8
DAWN UPSHAW, soprano	10
JAYNE WEST, soprano	11, 23A
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor	10, 11, Tues 'C', 17, 23A
PALS (PERFORMING ARTISTS AT LINCOLN SCHOOL), JOHANNA HILL SIMPSON, artistic director	23A

WORKS PERFORMED AT SYMPHONY HALL SUPPER CONCERTS DURING THE 1995-96 SUBSCRIPTION SEASON

	Week
BARBER	
Summer Music for Woodwind Quintet, Opus 31	21
BEETHOVEN	
Duo in E-flat (Allegro) for viola and cello "with two obbligato eyeglasses," WoO 32	2
String Quartet No. 12 in E-flat, Opus 127	9
Violin Sonata No. 10 in G, Opus 96	14
Trio in E-flat for piano, violin, and cello, Opus 1, No. 1	14
Trio in D for piano, violin, and cello, Opus 70, No. 1, *Ghost*	3
BRUCH	
Eight Pieces for clarinet, viola, and piano, Opu 83 (Nos. 6, 3, 7, 5, 4)	23
MOZART	
Adagio for English horn, K.580a(Anh. 94)	8
Divertimento No. 11 in D, K.251, for oboe, two violins, double bass, and two horns	8
Quartet in G minor for piano and strings, K.478	23
Quintet in E-flat for piano and winds, K.452	21
String Quartet No. 17 in B-flat, K.458, *The Hunt*	17/18
Trio in B-flat for piano, violin, and cello, K.502	3
RAVEL	
Introduction and Allegro for harp, accompanied by string quartet, flute, and clarinet	24/25
REGER	
Serenade in G for flute, violin, and viola, Opus 141a	17/18
SHOSTAKOVICH	
String Quartet No. 10 in A-flat, Opus 118	24/25
TCHAIKOVSKY	
Souvenir de Florence, Opus 70, for string sextet	2

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	Week
SCOTT ANDREWS, clarinet	24/25
MARTHA BABCOCK, cello	2
ROBERT BARNES, viola	17/18
JONATHAN BASS, piano	3
BONNIE BEWICK, violin	24/25
JAMES COOKE, violin	23
FRANK CORLISS, piano	21
GERALYN COTICONE, flute	17/18
TATIANA DIMITRIADES, violin	9
DEBORAH DEWOLF EMERY, piano	14
RACHEL FAGERBURG, viola	24/25
RONALD FELDMAN, cello	17/18
SHEILA FIEKOWSKY, violin	17/18
BURTON FINE, viola	9
EDWARD GAZOULEAS, viola	8
MARIANNE GEDIGIAN, flute	21
SI-JING HUANG, violin	14
BO YOUP HWANG, violin	3, 24/25
SATO KNUDSEN, cello	2, 14
VALERIA VILKER KUCHMENT, violin	8
RONAN LEFKOWITZ, violin	14
HUI LIU, viola	23
RICHARD MACKEY, horn	8
THOMAS MARTIN, clarinet	21
KAZUKO MATSUSAKA, viola	2
JONATHAN MENKIS, horn	8
JONATHAN MILLER, cello	3, 9
NICOLE MONAHAN, violin	8, 17/18
JEROME PATTERSON, cello	23
ANN HOBSON PILOT, harp	24/25
CAROL PROCTER, cello	24/25
RICHARD RANTI, bassoon	21
AZA RAYKHTSAUM, violin	2
VICTOR ROMANUL, violin	9
JEROME ROSEN, piano	23
TODD SEEBER, double bass	8
ROBERT SHEENA, oboe and English horn	8
TAMARA SMIRNOVA, violin	2
FENWICK SMITH, flute	24/25
JULIE VAVERKA, clarinet	23
JAY WADENPFUHL, horn	21
KEISUKE WAKAO, oboe	21
MICHAEL ZARETSKY, viola	2



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Don Juan, Opus 20
Five Songs with orchestra
 Zueignung
 Ruhe, meine Seele
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"Dance of the Seven Veils" from *Salome*
Final scene from *Salome*

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BEETHOVEN	Variations in G for piano, violin, and cello, Opus 121a, on Wenzel Müller's song, "Ich bin der Schneider Kakadu"
GANDOLFI	*Design School* (1995; first complete performance)
BEETHOVEN	Septet in E-flat for winds and strings, Opus 20

January 14, 1996

RAMSÖE	Quartet No. 4, Opus 37, for cornet, trumpet, tenor horn, and tuba
FALLA	Suite from *El corregidor y la molinera*
JOHNSON	*Failing: A Very Difficult Piece for String Bass* (1975)
BEETHOVEN	Quintet in E-flat for piano and winds, Opus 16

March 10, 1996

HINDEMITH	Quartet for clarinet, violin, cello, and piano
J. STRAUSS, JR.	*Emperor-Waltzes*, Opus 437, arranged by Arnold Schoenberg for flute, clarinet, string quartet, and piano
DVOŘÁK	Quartet No. 2 in E-flat for piano and strings, Opus 87

ARTICLES/FEATURES PRINTED IN THE BOSTON SYMPHONY ORCHESTRA PROGRAM BOOK DURING THE 1995-96 SUBSCRIPTION SEASON

	Week
"Stravinsky's 'Classical' Opera" by Steven Ledbetter	7, 8, 9
"Gift Ideas for the Holidays: Recent Books and Records" by Marc Mandel	8, 9, 10, 11
"Remembering Dimitri Mitropoulos" by Michael Steinberg	20

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BOSTON SYMPHONY CHAMBER PLAYERS
Sunday, November 5, 1995, at 3 p.m. at Jordan Hall

BOSTON SYMPHONY CHAMBER PLAYERS

Malcolm Lowe, violin
Jules Eskin, cello
Edwin Barker, double bass
Alfred Genovese, oboe
William R. Hudgins, clarinet
Richard Svoboda, bassoon
Charles Kavalovski, horn
Charles Schlueter, trumpet
Ronald Barron, trombone
Everett Firth, percussion

with GILBERT KALISH, piano
BURTON FINE, viola
MARTHA BABCOCK, cello
ELIZABETH OSTLING, flute
KEISUKE WAKAO, oboe
RICHARD HOENICH, conductor

BEETHOVEN — Variations in G for piano, violin, and cello, Opus 121a, on Wenzel Müller's song, "Ich bin der Schneider Kakadu"

Mr. KALISH, Mr. LOWE, and Ms. BABCOCK

GANDOLFI — *Design School* (1995)
(first complete performance)

I. Fibonacci's Fanfare
II. Photoelectric Effect
III. Reptiles
IV. Matrix Mechanics

Mr. LOWE, Mr. FINE, Ms. BABCOCK, Mr. BARKER; Ms. OSTLING, Messrs. WAKAO, HUDGINS, and SVOBODA; Mr. KALISH
RICHARD HOENICH, conductor

INTERMISSION

BEETHOVEN — Septet in E-flat for clarinet, horn, bassoon, violin, viola, cello, and double bass, Opus 20

Adagio—Allegro con brio
Adagio cantabile
Tempo di Menuetto
Tema con variazioni: Andante
Scherzo: Allegro molto e vivace
Andante con moto alla Marcia—Presto

Messrs. HUDGINS, KAVALOVSKI, SVOBODA, LOWE, FINE; Ms. BABCOCK, Mr. BARKER

Baldwin piano

Nonesuch, DG, Philips, RCA, and New World records

This concert is funded in part by the National Endowment for the Arts and the Massachusetts Cultural Council, a state agency.

Ludwig van Beethoven
Variations in G on Wenzel Müller's *Ich bin der Schneider Kakadu*, Opus 121a

It is not at all clear when Beethoven composed this piece, or if, indeed, its composition was not perhaps the result of two separate stages of work. The tune on which the variations are based comes from a musical play called *Die Schwestern von Prag* ("The Sisters of Prague"), performed in 1794. The song in question, "*Ich bin der Schneider Kakadu*" ("I am the tailor Kakadu"), is one of those self-introductions which seem to have been a favorite genre in the musical theater from time immemorial, celebrated examples including Papageno's entrance song in *The Magic Flute*, Figaro's walking and singing self-advertisement in Rossini's *Barber of Seville*, and Major-General Stanley's classic patter song "I am the very model of a modern major-general" in *The Pirates of Penzance*. It is likely that Beethoven composed the variations at a fairly early date, when Wenzel Müller's song was still popular, but the first unequivocal reference to the composition is found in a letter to the publisher Gottfried Härtel in July 1816, where Beethoven specifically notes that these variations "belong to my early works, but they are not poor stuff." It is even possible that the portentous slow introduction that serves as a foil to the lighter character of the variations was the product of the composer's decision to spruce up the work before offering it to a publisher. In any case, it did not appear in print until 1824.

The variations themselves could easily match Beethoven's turn-of-the-century style. They are laid out in a way quite similar to the Opus 11 trio for clarinet, cello, and piano. In both cases the first variation is for the piano alone, later on the two melody instruments have their own duet without the keyboard, and certain of the variations proceed in imitative fashion. A slow variation near the end recalls the mood of the introduction, a mood routed by the rollicking good humor of the ensuing 6/8 movement and the vigor of the conclusion.

Michael Gandolfi
Design School (1995)

Michael Gandolfi (born July 5, 1956, Melrose, Massachusetts) began his involvement with music at age eight as a self-taught guitarist improvising in rock and jazz styles. He became increasingly interested in composition and began formal study in his early teens. Gandolfi received his bachelor's and master's degrees in composition from the New England Conservatory and also received fellowships to the Yale Summer School of Music and Art, the Composers Conference, and the Tanglewood Music Center. He has received numerous awards and grants, as well as commissions from the Orpheus Chamber Orchestra, the London Sinfonietta, Speculum Musicae, the Tanglewood Music Center, the Riverside Symphony Orchestra, Sonor, the San Francisco Contemporary Music Players, and Parnassus. His *Points of Departure* is available on a Deutsche Grammophon CD featuring the Orpheus Chamber Orchestra in recent American music. His second flute concerto, *Caution to the Wind*, is available on CRI in a recording by the Griffin Music Ensemble with soloist Peggy Friedland.

Gandolfi composed *Design School* for the new-music ensemble Parnassus, which gave the first performance in January 1995. Or, to be more precise, Parnassus performed the first three movements of the work as it stands today. The composer had always intended the

Conductor **Richard Hoenich**, who appeared with the Boston Symphony Chamber Players last fall, is Director of Orchestral Activities at the New England Conservatory of Music and conductor of the NEC Symphony and Philharmonia. An alumnus of the Tanglewood Music Center, where he was a Conducting Fellow, Mr. Hoenich was principal bassoonist for twelve seasons of the Montreal Symphony (where he was also assistant and then associate conductor) before taking up conducting full-time in 1991.

piece to have four movements, and had worked on the fourth movement, without being entirely satisfied, until the time of the premiere. Actually hearing the score, he says, through the first three movements clarified what he had wished to accomplish in the finale, and he substantially recast what he had been working on into its present form. The present performance is therefore the first of the complete score.

Regarding *Design School* the composer writes:

> *Design School* is a piece which explores music based solely on abstract patterns. My main inspiration was the lithographs of M.C. Escher, particularly the works completed in the 1950s and '60s. While I do not consider these to be works of great expressivity, I do find that they are works of great design. It is in this same spirit that I approached *Design School*. My intent was to allow the particular design of a movement to inform the compositional choices rather than yielding to the subjective or expressive suggestions of the music.
>
> The first movement, *Fibonacci's Fanfare*, is an imitative piece in which every proportion is based on a segment of the Fibonacci series 1:2:3:5:8:13. Fibonacci, a fifteenth-century Italian mathematician, discovered an additive integer series which, as it grows larger, yields a more accurate definition of a special relationship known as "the golden proportion." This proportion, which is found in the ratio of any two consecutive numbers of the series, has been used by numerous architects, artists, composers, etc. for the last several centuries. I composed a single melodic fragment which is read in canonic form. All of the durational values, points of entrance, and density of activity are based strictly on the Fibonacci series.
>
> The second movement, *Photoelectric Effect*, is a development of the three pitches which are used for the first movement. The photoelectric effect is the emission of electrons from certain metals when light falls on their surfaces. This image accounts for the energetic and refracted texture of the movement.
>
> The third movement, *Reptiles*, is an interpretation of the Escher lithograph by the same name. In this lithograph, a book is lying open on a desk. On the open page, in a two-dimensional plane, there are interlocking reptiles. Gradually they unlock and emerge from the book as independent three-dimensional beings which circle around the desk before receding into the two-dimensional world of the book's page. The static beginning of the piece is a representation of the two-dimensional plane. Gradually the piece becomes more contrapuntal (representing the three-dimensional reptiles) before returning to the static music of the opening. The harmonic sequence is cyclical, so the last harmony returns precisely to the point of the beginning, as do the reptiles in the lithograph.
>
> The fourth movement, *Matrix Mechanics*, is a rondo in which the main theme is systematically transposed to all possible keys through a pitch matrix. The title, borrowed from quantum physics, aptly describes the musical/mechanical process of this scheme.
>
> —Michael Gandolfi

Ludwig van Beethoven
Septet in E-flat for winds and strings, Opus 20

Beethoven composed this charming work between the summer of 1799 and March 1800. Following a private unveiling at the home of Price Schwarzenburg, it was given publicly in Vienna on April 2, 1800—Beethoven's first concert in Vienna under his own auspices. This concert, which also included the premiere of the First Symphony, was one of the greatest successes Beethoven ever enjoyed. In December Beethoven wrote to the publisher Hoffmeister to offer him, among other things, the First Symphony and the Septet, which, he assured the publisher, "has been very popular." It was, in fact, the last of his works that his erstwhile teacher Haydn fully approved of, a fact that irked Beethoven, who was surely

conscious of the weight of the great Viennese tradition. For a time relations between the two composers grew cool, though after Haydn's death in 1809 Beethoven never spoke of him with anything but the greatest admiration. Still, as time passed, Beethoven more and more belittled the significance of the Septet in an attempt to draw attention to his later work. In the meantime the Septet was endlessly arranged for other instruments from wind band to guitar duet (the arrangers included musicians as eminent as Hummel and Czerny). Its lasting popularity may be gauged from the fact that at the auction of Beethoven's effects after his death, the manuscript of the Septet fetched 18 florins as against the 7 florins bid for the autograph of the *Missa solemnis*.

The Septet has an unusual and attractive instrumentation: violin, viola, cello, bass, clarinet, bassoon, and horn. The size of the ensemble risks being turned into a miniature symphony, but Beethoven keeps the chamber music atmosphere with kaleidoscopic regroupings of the instruments, giving each a chance to shine. Even the horn, which was then still a valveless instrument limited in the pitches it could play easily, gets special treatment with thematic ideas designed especially to show off its strengths. The six-movement layout recalls the leisurely structure of eighteenth-century serenades and divertimentos, though the energy of the Septet is typically Beethovenian for all its grace. (If the serenade genre was reactionary, Beethoven's Septet was nonetheless not the last example of the type; in 1824 Schubert wrote his delightful Octet, modeled directly on Beethoven's Opus 20 with the addition of a second violin and surpassing its precursor.)

The Adagio introduction, a gracefully extended dominant pedal, leads to a fiery movement of great energy in Beethoven's most characteristic tempo marking, Allegro con brio. The beautiful Andante cantabile has a melody of *bel canto* lyricism, and Beethoven gives each instrument a chance to sing its song. The minuet theme is a self-borrowing, taken from an easy piano sonata that Beethoven composed about 1796 (he was later persuaded to publish it in 1805 with the misleadingly high designation of Opus 49, No. 2). Scholars have attempted to trace the folklike tune used for the variations in the fourth movement. It was published in 1838, apparently as a folk song, with the text, "*Ach Schiffer, lieber Schiffer*," but there is no evidence that the tune predates this Septet. The lively scherzo is a companion piece to the third movement of the First Symphony, but in the symphony Beethoven still followed convention in calling it a minuet. In both cases the verve of the music takes it far out of the sphere of the courtly dance. The final movement reveals Beethoven's indebtedness to Muzio Clementi, from whose E-flat piano sonata, Opus 23, No. 3 (composed not later than 1789), he adapted the theme for the Presto. Beethoven's version, though, is much faster and livelier; it whirls the Septet to a brilliant conclusion.

—Notes by Steven Ledbetter

Coming Concerts...

Sunday, January 14, 1996, at 3:00
FALLA *El corregidor y la molinera* (chamber music original of *The Three-cornered Hat* ballet) • FRANCK Quintet in F minor for piano and strings

Sunday, March 10, 1996, at 3:00
HINDEMITH Quartet for clarinet, violin, cello, and piano • DVOŘÁK Quartet in E-flat for piano and strings, Opus 87 • J. STRAUSS, JR. *Emperor-Waltzes* (arranged by Arnold Schoenberg for chamber ensemble)

Single tickets at $24, $17, and $14 may be purchased at the Symphony Hall box office, or through SymphonyCharge at (617) 266-1200.

BOSTON SYMPHONY CHAMBER PLAYERS
Sunday, January 14, 1996, at 3 p.m. at Jordan Hall

BOSTON SYMPHONY CHAMBER PLAYERS

Malcolm Lowe, violin
Jules Eskin, cello
Edwin Barker, double bass
Alfred Genovese, oboe
William R. Hudgins, clarinet
Richard Svoboda, bassoon
Charles Kavalovski, horn
Charles Schlueter, trumpet
Ronald Barron, trombone
Everett Firth, percussion

with GILBERT KALISH, piano
TAMARA SMIRNOVA and MARYLOU SPEAKER CHURCHILL, violins
BURTON FINE, viola
ELIZABETH OSTLING, flute
KEISUKE WAKAO, oboe
RICHARD SEBRING, horn
PETER CHAPMAN, cornet
CHESTER SCHMITZ, tuba
RICHARD WESTERFIELD, conductor

Please note that Malcolm Lowe is unable to perform due to a back injury, necessitating changes to this afternoon's program as shown.

RAMSÖE — Quartet No. 4, Opus 37, for cornet, trumpet, tenor horn, and tuba
Allegro moderato
Marcia funèbre. Andante quasi adagio
Scherzo. Allegro vivace
Allegro molto

Messrs. CHAPMAN, SCHLUETER, BARRON, and SCHMITZ

FALLA — Suite from *El corregidor y la molinera*

First Tableau: The Blackbird (Afternoon)—Dance of the Miller's Wife (Fandango)—The Corregidor (The Miller's Wife)—The Grapes—Fandango and Finale
Second Tableau: The Dinner (Seguidillas)—Sweet Expectations—The Corregidor—The Final Battle

Ms. SMIRNOVA, Ms. SPEAKER CHURCHILL, Messrs. FINE, ESKIN, and BARKER; Ms. OSTLING; Messrs. WAKAO, HUDGINS, SVOBODA, SEBRING, SCHLUETER, and KALISH
RICHARD WESTERFIELD, conductor

INTERMISSION

JOHNSON — *Failing: A Very Difficult Piece for String Bass* (1975)
Mr. BARKER

Program continues ...

Baldwin piano
Nonesuch, DG, Philips, RCA, and New World records

This concert is funded in part by the National Endowment for the Arts and the Massachusetts Cultural Council, a state agency.

BEETHOVEN Quintet in E-flat for piano, oboe, clarinet, bassoon, and horn, Opus 16
Grave—Allegro, ma non troppo
Andante cantabile
Rondo: Allegro ma non troppo

Messrs. KALISH, WAKAO, HUDGINS, SVOBODA, and SEBRING

Wilhelm Ramsöe
Quartet No. 4 for cornet, trumpet, tenor horn, and tuba

Emilio Wilhelm Ramsöe—violinist, composer, conductor—was born in Copenhagen, Denmark, on February 7, 1837, and died in Roskilde, Denmark, on April 17, 1895. He showed great talent for the violin as a youth, and was giving solo performances on that instrument by the age of fourteen. From 1851 to 1854 he was employed as an orchestral violinist while studying music theory, counterpoint, and composition. He spent the next three years as music director of two traveling theater troupes. In 1857 he became music director of the Alhambra, an amusement park in Copenhagen that was at that time more popular than the famous Tivoli park. The Alhambra had both a theater and a concert hall, so it offered a wide range of possibilities for Ramsöe to hear performances of his own music. His orchestra contained some superb brass players, and he wrote many pieces especially for them. During his eight years at the Alhambra, Ramsöe wrote many of the brass ensemble works by which he is best-known today. He later conducted at the Folketeateret, one of the largest theaters in Copenhagen, then, at age thirty-seven, moved to Russia, where he became conductor of the Royal Italian Opera Orchestra in St. Petersburg and later of the Imperial French Theater, a post awarded to him by Tsar Alexander III himself. He spent seventeen years in Russia, returning to Denmark only after Alexander's death, and not long before his own.

Ramsöe's works for brass ensemble are almost all quartets; only late in his career did he include the French horn (which has traditionally played in woodwind quintets) in his ensemble, making it the standard brass quintet of today. Since he was himself a violinist, it is not unlikely that his model for the brass quartets was the string quartet. Certainly these works, which have demanding parts for all four instruments, offer a real challenge to the players. At the present performance, Ronald Barron plays on trombone the part originally written for tenor horn.

Manuel de Falla
El corregidor y la molinera (*The Magistrate and the Miller's Wife*)

It has long been known that two of Falla's greatest successes—the ballet *The Three-cornered Hat* and *El amor brujo* ("Love, the Magician")—were preceded by chamber versions which were, at some point, expanded into the full orchestral scores we know, but it was believed for many years that these earlier versions had been destroyed by the composer, and it was generally assumed—and stated explicitly in studies of Falla—that the familiar final versions were little more than highly colored orchestrations of the smaller pieces. In recent years, however, the original scores of both works have turned up and have been performed and recorded. Evidently Falla felt—correctly—that the chamber versions were worth keeping in their own right, even if he did not publish them in his lifetime. In neither case is the familiar final version simply a magnified treatment of the earlier work.

Falla returned to Spain in 1914 after seven years in Paris. He was particularly eager to find native Spanish materials to use for an opera or other theatrical work, and he began a friendship with the popular Spanish playwrights Gregorio and María Martínez Sierra. (His interest in the theater was certainly sparked by the success he had achieved in Paris with

the opera *La vida breve*, the sole basis of his reputation at this point.) With the Martínez Sierras, Falla chose a traditional Spanish folk tale that had been shaped into a popular novel by Pedro Antonio de Alarcón entitled *The Three-cornered Hat*, which subsequently became the title for the enlarged ballet. But at first the team intended only a simple "pantomime" with a chamber orchestra which would bear the title *El corregidor y la molinera* (*The Magistrate and the Miller's Wife*). The traditional symbol of the Corregidor's office is a three-cornered hat, which thus appears as a central prop in both pantomime and ballet.

The scenario was prepared very quickly and closely followed the plot of the novel, in which a town magistrate attempts to seduce the pretty wife of an ugly but witty miller and not only fails to do so but becomes a public laughing-stock. Falla began composing the music in February 1916. A few months later, on May 6, Serge Diaghilev and his Ballets Russes arrived in Cadiz, where Falla quickly befriended the artistic entrepreneur and his budding choreographer Leonide Massine. As soon as the two men learned that Falla was composing a work on a dramatic subject, they suggested transforming it into a ballet. Falla agreed, though he insisted on completing and producing the pantomime first (in spite of Diaghilev, who would have preferred to suppress it entirely). Falla finished his compositional draft of the pantomime in December 1916. Joaquín Turina conducted the first performance on April 7, 1917 in Madrid, where it enjoyed a considerable success. Falla did make a few small cuts in the pantomime when Turina took it to Barcelona in June, but beyond that he was satisfied with the work in that form, as indicated by the fact that he did not destroy it, though he allowed the director of his publishing company, J. & W. Chester, to believe he had done so. Massine worked closely with Falla in planning the conversion of the pantomime to a ballet, which had its premiere in London on July 22, 1919. Listeners who know the final version well will discover that Part I of the pantomime is almost identical to the ballet except for the orchestration, but that Part II is substantially different.

The suite of excerpts from *El corregidor y la molinera* to be performed at this concert follows the course of the pantomime:

First Tableau. **The Blackbird (Afternoon):** The miller and his wife lead a happy life in their mill, where they attempt to teach their pet blackbird to sing out the hours. At this the miller is far less successful than his wife. **Dance of the Miller's Wife (Fandango). The Corregidor (The Miller's Wife):** The magistrate presses his attentions upon the miller's wife; she pretends to be pleased. **The Grapes:** It becomes clear that she is merely mocking him. The crestfallen Corregidor leaves, accompanied by his faithful constable. **Fandango and Finale:** The miller and his wife laugh at the trick played on the noble wooer and celebrate with a dance.

Second Tableau. **The Dinner (Seguidillas):** It is a hot Andalusian night. The amorous miller and his wife share a joyful dinner before bedtime. **Sweet Expectations:** The miller passionately apostrophizes the bed and its pleasures. [Soon after, the Corregidor's constables arrest the miller, leaving the coast clear for the Corregidor to return.] **The Corregidor:** [The Corregidor has hidden in the miller's bed following an unsuccessful attempt to force himself on the miller's wife, who has run for help. His clothes are laid out to dry: on his way to the miller's house, he had fallen from a bridge into the water. Having escaped from the constables, the miller has returned home, suspected the worst, disguised himself in the Corregidor's clothes, and inscribed a warning on the wall: "Sir Corregidor, I speed to my revenge: Your wife is pretty, too!"] As soon as the miller leaves, the Corregidor gets out of bed, hunts for his clothes, is panic-stricken at seeing the words on the wall, and dresses in the miller's clothes so he can rush home—just as the constables, in search of the escaped miller, reappear. **The Final Battle:** The constables capture the man they believe to be their escaped prisoner and give him a thrashing. The miller's wife returns; when she sees the officers beating a man she believes to be her husband, she joins the fight in his defense. The Corregidor's personal attendant arrives and attacks the miller's wife, who is fighting with the other officers. All end up on the ground in a great Homeric battle—which lasts only about half a minute! The pan-

tomime ends on this lively note, leaving the audience to wonder whether or not the miller had any success with the wife of the Corregidor.

Tom Johnson
Failing: A Very Difficult Piece for String Bass (1975)

A former music critic at the *Village Voice*, Tom Johnson (born 1939 in Greeley, Colorado) is a conceptual composer who was educated at Yale and studied later with Morton Feldman. During his tenure as *Village Voice* critic (1971-83), he introduced the work of minimalist composers and the "downtown" school (so-called to distinguish it from the bastion of serial formalism at Columbia University "uptown") to a broad musical audience and used some of their approaches in his own witty and imaginative music, such as the *Four-Note Opera* (1972). That work contained only four different pitches, yet offered a full-scale (though brief) opera whose text, at every stage, announced to the audience what it was doing, in recitative, aria, ensemble, etc. Another work that shows the same provocative wit is *Failing*, for unaccompanied double bass, the player of which must speak a written script while playing the music. Johnson wrote the work in 1975, a time when composers were producing music that was virtually at the limits of human playability; he responded to that trend with a very witty composition playing on the paradox that the piece will succeed only if it fails. The composer's script says everything the listener needs to know about the music.

Ludwig van Beethoven
Quintet in E-flat for piano, oboe, clarinet, bassoon, and horn, Opus 16

During Beethoven's first years in Vienna, he wrote several chamber works involving wind instruments, not all of which have survived complete. After about 1800 his chamber music output was restricted to ensembles of stringed instruments, with or without piano. One of the most successful of his early chamber pieces is the Opus 16 quintet for piano and winds, in which the choice of instruments, key, and arrangement of movements all point to Beethoven's inspiration in Mozart's masterful quintet for the same forces (K.452). Certain elements of Mozart's ground plan may be discerned, such as the way the slow introduction presents each of the protagonists in little solo snatches, or the arpeggiated horn call near the end of the first movement. But with a composer of Beethoven's imagination the influence of an older composer always takes the form of a call to new creation, not plagiarism, and attempts to trace really direct connections between the two works are otiose.

The quintet seems to have been composed in late 1796 or early 1797 and achieved its first performance as one of two Beethoven works included in a concert presented by the violinist Schuppanzigh on April 6, 1797. The piano part, no doubt created for Beethoven's own use, is brilliant and elaborate, even to including concerto-like cadenzas, while the fact that the clarinet tends to lead the winds virtually throughout has prompted the suggestion that Beethoven may have planned the work for Joseph Beer, the earliest important clarinet virtuoso, for whom it is believed that Beethoven also wrote his trio, Opus 11, for piano, clarinet, and cello the following year.

—Notes by Steven Ledbetter

Coming Concert...
Sunday, March 10, 1996, at 3 p.m.
HINDEMITH Quartet for clarinet, violin, cello, and piano • DVOŘÁK Quartet in E-flat for piano and strings, Opus 87 • J. STRAUSS, JR. *Emperor-Waltzes* (arranged by Arnold Schoenberg for chamber ensemble)
Single tickets at $24, $17, and $14 may be purchased at the Symphony Hall box office, or through SymphonyCharge at (617) 266-1200.

BOSTON SYMPHONY CHAMBER PLAYERS
Sunday, March 10, 1996, at 3 p.m. at Jordan Hall

BOSTON SYMPHONY CHAMBER PLAYERS

Malcolm Lowe, violin	Richard Svoboda, bassoon
Jules Eskin, cello	Charles Kavalovski, horn
Edwin Barker, double bass	Charles Schlueter, trumpet
Alfred Genovese, oboe	Ronald Barron, trombone
William R. Hudgins, clarinet	Everett Firth, percussion

with GILBERT KALISH, piano
MARYLOU SPEAKER CHURCHILL, violin
BURTON FINE, viola
ELIZABETH OSTLING, flute

HINDEMITH — Quartet for clarinet, violin, cello, and piano

With moderate movement
Very slow
With moderate movement–Lively–
Moving calmly–Very lively

Messrs. HUDGINS, LOWE, ESKIN, and KALISH

J. STRAUSS, JR. — *Emperor-Waltzes*, Opus 437, arranged by Arnold Schoenberg for flute, clarinet, string quartet, and piano

Ms. OSTLING, Mr. HUDGINS; Mr. LOWE, Ms. SPEAKER CHURCHILL, Mr. FINE, and Mr. ESKIN; Mr. KALISH

INTERMISSION

DVOŘÁK — Quartet No. 2 in E-flat for piano, violin, viola, and cello, Opus 87

Allegro con fuoco
Lento
Allegro moderato, grazioso
Finale. Allegro, ma non troppo

Messrs. KALISH, LOWE, FINE, and ESKIN

Baldwin piano

Nonesuch, DG, Philips, RCA, and New World records

This concert is funded in part by the National Endowment for the Arts and the Massachusetts Cultural Council, a state agency.

Paul Hindemith
Quartet for clarinet, violin, cello, and piano

Paul Hindemith's way of relaxing, it seems, was to compose. In 1938, while returning to Europe from a concert tour of the United States, Hindemith passed his time on shipboard beginning a new chamber work for clarinet and piano trio. He completed the work in Berlin shortly after his arrival there, and it was premiered the following spring in New York's Town Hall, where it was played by several performers from Boston as part of an all-Hindemith program on which the composer, quite naturally, wished to emphasize his most recent compositions.

Hindemith was not only an experienced chamber music performer (he was a distinguished violist and played professionally in a string quartet as a young man), he was also an immensely practical musician who learned how to play every instrument in the orchestra before composing a sonata, or some other substantial piece, for it. It is not surprising, then, to find each instrument's part written so as to give delight to its player. Sometimes this comes in the cheerful interaction of imitative counterpoints, building tension over an extended arc of intensifying textures, sometimes in the blocks of material for a group of instruments against a soloist traveling a different path. Everyone in the ensemble has plenty of opportunity to interact, but it is above all the clarinet that characterizes this work, and Hindemith revels in such clarinettish passages as the floating melody that opens the slow movement, or the rangy melody with which the clarinet leads off the following movement (though it is, to be sure, picked up soon after by the violin). This quartet is designed as a civilized conversation, not a show-stopping display of virtuosity, but that doesn't prevent Hindemith from creating a vigorous close that offers the pianist a virtual *perpetuo moto*.

Boston Symphony Chamber Players 1996-97 Season

Three Sunday afternoons at 3 p.m.
at Jordan Hall at the New England Conservatory
with Gilbert Kalish, pianist

November 3, 1996 ◆ BEETHOVEN Trio in B-flat for clarinet, cello, and piano, Opus 11 • STRAVINSKY *Ragtime* for eleven instruments • FALLA Concerto for piano, flute, oboe, clarinet, violin, and cello • FRANCK Quintet in F minor for piano and strings

January 5, 1997 ◆ MOZART Quintet in E-flat for horn and strings, K.407 • VARÈSE *Octandre* for double bass, flute, oboe, clarinet, bassoon, horn, trumpet, and trombone • KIRCHNER Piano Trio No. 2 • DVOŘÁK Trio in F minor for piano, violin, and cello, Opus 65

March 9, 1997 ◆ HAYDN Piano Trio in E-flat, Hob. XV:29 • FINE Partita for Winds • SCHUMANN Quintet in E-flat for piano and strings, Opus 44

Subscriber renewals will be arriving in the mail shortly. If you are interested in becoming a subscriber, please call (617) 266-7575.

Johann Strauss, Jr.
Emperor-Waltzes, Opus 437, arranged by Arnold Schoenberg for flute, clarinet, string quartet, and piano

Johann Strauss, Jr., the "waltz king," ruled in the salons and dance halls of Vienna rather than in the concert halls. Yet such masters of "heavy" music as Wagner, Bruckner, Brahms, and Schoenberg were among those who admired this genius of the "light" genre of the waltz. Brahms famously signed an autograph book with the opening theme of the *Blue Danube* waltz and added the words, "Unfortunately *not* by Johannes Brahms."

At first glance, it might seem odd that the three principal figures of the "New Viennese School"—Arnold Schoenberg and his two most important pupils, Alban Berg and Anton Webern—should have any connection with a composer whose "light" music, so full of charm and *joie de vivre*, should seem diametrically opposed to the intense expressionism of their own work. But Schoenberg had no objection to popular music if he felt the popular strain was entirely genuine, and he thought highly of Johann Strauss, Jr., as he did later of his American acquaintance and sometime tennis opponent George Gershwin.

The idea of arranging favorite Strauss waltzes into chamber music form first came to Schoenberg in 1921, when he was eager to improve the financial situation of his "Association for Private Musical Performances," a concert series he had founded in 1918 to allow challenging new compositions a hearing before a self-selected audience of music-lovers, with the stipulation that the performances must not be reviewed in the press. (This was conceived as a way to prevent the stodgy and conservative Viennese critics from damning works that had scarcely had a chance to get a hearing yet.) The fundraising idea was to hold a rare concert that would be open beyond the normal list of the society's members, and to perform music that was both unique and popular. To that end, Schoenberg decreed that he and his two pupils would prepare versions of popular Strauss waltzes for piano, harmonium, and string quartet—the normal instrumentation of the "palm court" salon orchestras of the time. The music would be played at the concert, and the manuscripts would be auctioned off at the end of the evening. All three undertook the challenge with high seriousness, partly to demonstrate that really fine light music could make its effect with the most careful attention to the intersection of melodic lines and to the clarity of the harmonies, rather than the undistinguished high-calorie chords often chosen by popular arrangers of the day. The concert was a great success.

It was, no doubt, with this memory still quite fresh that Schoenberg decided four years later to make another Strauss arrangement, this time of the magnificent *Emperor-Waltzes*, one of Strauss's most daring works in the waltz genre, if only for the elaborate introduction that is a *march* rather than a waltz. On this occasion Schoenberg chose to score the work somewhat differently: his ensemble consisted of flute, clarinet, string quartet, and piano. He took this arrangement with him on a concert tour of Spain with a program featuring his own *Pierrot lunaire*, no doubt relying on the popularity of the Strauss to attract audiences that might be afraid of his own revolutionary composition. In every bar Schoenberg's love of the original shines through with imaginative translations from a score for large orchestra to a modest chamber ensemble, and he enriches the musical thought with new embellishments of counterpoint.

Antonín Dvořák
Quartet No. 2 in E-flat for piano, violin, viola, and cello, Opus 87

Dvořák's E-flat piano quartet has always been overshadowed in popularity by its siblings, the earlier piano quintet in A, Opus 81, and the slightly later *Dumky* Trio, Opus 90. This is a shame, because the Opus 87 quartet is both original and beautiful. Dvořák wrote the work between July 10 and August 19, 1889, thereby fulfilling the long-standing request of his publisher, Simrock, for a piano quartet. Just a week after finishing the score, he began work on the Eighth Symphony, which was already finished by November. Small wonder that when Simrock wrote to Brahms, he remarked that Dvořák's head was "full of music."

The strings open the proceedings with a forceful, sombre phrase presented in unison. The piano replies with lighthearted banter, setting the stage for a remarkable movement ranging widely in mood and character, accentuated by a surprising breadth of harmonic plan. The contrasting elements of the opening theme are further offset by the more languishing melody of the secondary theme (presented in the unexpected key of G), but all three of these gestures intertwine flexibly in the course of the development, their character changing from moment to moment. The secondary theme appears in the distant key of B major before slipping down a half-step onto the dominant of the home key and turning into the recapitulation—but one that omits the first theme entirely. That opening material recurs to conclude the movement—and most strikingly in a chilling passage of string tremolos that brings in an entirely new air of mystery just before the end.

The Lento is built of three principal themes, the first presented by the strings with piano commentary in G-flat, followed by a dramatic outburst in C-sharp minor, yielding to a lyrical major-mode melody in the piano with an effective syncopated accompaniment in the strings. All three themes are then repeated in the same order, though with adjustments of tonality. The third movement is a gracious waltz in which the piano occasionally takes on the character of a cimbalom, lending more precisely the air of a Czech folk tune. The energetic finale begins, like many of Haydn's works, in the tonic minor; its second subject features Dvořák's own instrument, the viola (one reason why viola players, so often overlooked by composers, love his music!). Having run its course with good humor, the movement ends, now firmly in the major, with a coda that makes almost orchestral demands on the four performers.

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